CHRISTIE'S

IMPORTANT CHINESE FURNITURE AND WORKS OF ART

重要中國家具及工藝精品

NEW YORK | 18–19 SEPTEMBER 2025

IMPORTANT CHINESE FURNITURE AND WORKS OF ART

重要中國家具及工藝精品

AUCTION

Thursday 18 September at 9.00am (Lots 801–910)
Friday 19 September at 9.00am (Lots 1001–1074)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	12 September	10.00am–5.00pm
Saturday	13 September	10.00am–5.00pm
Sunday	14 September	1.00pm–5.00pm
Monday	15 September	10.00am–5.00pm
Tuesday	16 September	10.00am–5.00pm
Wednesday	17 September	10.00am–5.00pm

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
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Lot 806

CHRISTIE'S

23/07/25

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The Department would like to thank Jessica Chang and Aster Ng for their invaluable expertise and consultation on this catalogue, as well as Jacqueline Yu and Anaïs Shen for their continuous assistance.

THURSDAY 18 SEPTEMBER 9.00AM

(Lots 801–910)

SHANRUOSHUI XUAN

PROPERTY FROM AN AMERICAN COLLECTION

善若水軒：美國珍藏

~801 LEARN MORE

AN IMPORTANT AND MASSIVE *HUANGHUALI* TRESTLE-LEG TABLE

17TH CENTURY

35½ in. (90.2 cm.) high, 124 in. (315 cm.) wide, 17½ in. (44.4 cm.) deep

$800,000-1,200,000

PROVENANCE:

Eastern Pacific Company (Hei Hung Lu), Hong Kong, 1991.

EXHIBITED:

Boston, Massachusetts, Museum of Fine Arts, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, 18 May 1996 - 28 November 2017.

LITERATURE:

N. Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries,* Boston, 1996, pp. 128-9, no. 19.

十七世紀 黃花梨饕餮螭龍紋夾頭榫大平頭案

來源:

東泰商行（黑洪祿），香港， 1991年

展覽:

波士頓，馬塞諸塞州，波士頓美術館，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，1996年5月18日–2017年11月28日

出版:

白鈴安，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓，1996年，頁128–129，編號19

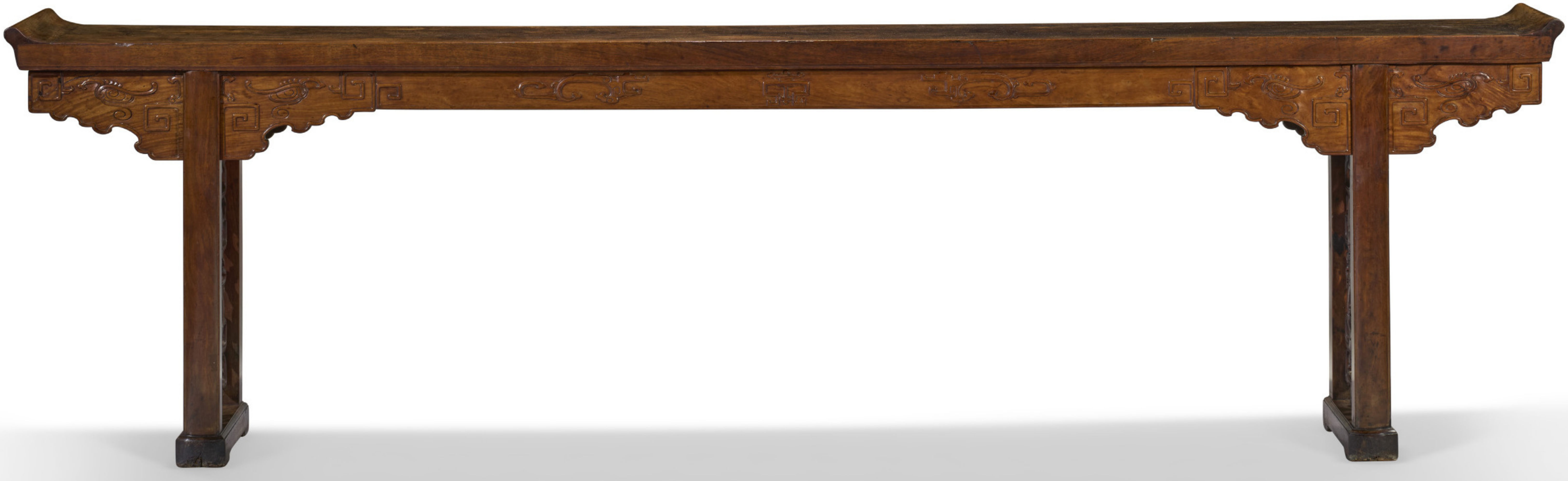
ShanRuoshuixuan (善若水軒), which can translated as The Pavilion of Benevolent Waters, refers to the phrase *shang shan ruo shui* (上善若水) from the Tao Te Ching by Laozi, and can be translated as “the highest excellence is like that of water.” In this foundational text, water is glorified as benefitting all things: “the highest excellence is like (that of) water. The excellence of water benefits all things, and in being present without striving (to the contrary).” As water flows through a landscape, the water shifts and transforms space, small improvements reshape life. The studio name reflects the refined excellence of this expansive and renowned collection and pays tribute to a lifetime of purposeful actions.

It is rare to find a single-plank *qiaotou'an* of this massive size and thickness of plank (5.4 cm.) that prizes quality of material and size equally. To imagine the girth and age of the tree from which this plank was hewn is staggering. Of the published examples, there are few *huanghuali* trestle-leg tables larger than the present table. Two *huanghuali* tables, both in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (53),* Hong Kong, 2002, p. 146, pl. 126 and p. 160, pl. 137, are longer than the present table, measuring 402 cm. and 359 cm. in length, respectively.

Forgoing the more commonly seen *ruyi*-form spandrels, the present spandrels are carved in high relief with a bold *taotie* mask. The dramatic eyes of the mythical beast bisect the legs. Bold archaistic scrollwork frame the spandrels. The openwork panels joining the legs are dynamically carved with spirited *chilong*. This rare and inventive design elevates this dramatic table form. A *huanghuali* trestle-leg table, dating to the late 17th-early 18th century, with similar incised *taotie* mask carving on the spandrels is illustrated by Curtis Evarts, *Liang Yi Collection,* Vol I. *Huanghuali,* Hong Kong, 2007, pp. 102-3, no. 33.

如本品尺寸宏大之獨板翹頭案（厚5.4公分）極為罕見，製作本案之工匠勢必資源充裕，方能獲得如此高級別的珍貴木料。製作大型家具時往往著重尺寸而輕忽材質，但此案獨板紋理如行雲流水，色澤深沉而富生命力，於尺寸與材質之間取得了絕佳平衡，堪稱大型家具中珍罕之作。遙想此面芯原樹之粗壯與年歲，著實令人震撼不已。目前已知的巨型黃花梨案中，尺寸超過本例的寥寥無幾。北京故宮博物院藏兩例尺寸較大之黃花梨案，載於《故宮博物院藏文物珍品大系：明清家具》，卷53，香港，2002年，頁146，圖版126（402公分），以及頁160，圖版137（359公分）。

本案精美出眾，牙頭非一般較常見之如意紋，而是以高浮雕鎪出大膽的饕餮獸面紋，猛獸雙目直視，各據案腿一側，氣勢迫人，牙條雕仿古卷草紋，與牙頭紋飾相輔相成。腿間管腳棖下鑲絛環板刻螭龍紋，姿態靈動。造型匠心獨運。可參考一件斷代為17世紀末至18世紀初，牙頭刻有饕餮紋之近似例，見柯惕思(Curtis Evarts)《兩依藏–卷一 ：黃花梨》，香港，2007年，頁102–103，編號33。



SHANRUOSHUI XUAN
PROPERTY FROM AN AMERICAN COLLECTION
善若水軒 : 美國珍藏

802 LEARN MORE

A MAGNIFICENT AND VERY RARE *ZITAN* FLOOR SCREEN

16TH-17TH CENTURY

79¼ in. (201.3 cm.) high, 55½ in. (141 cm.) wide, 25⅝ in. (65.1 cm.) deep

$500,000-700,000

PROVENANCE:

Acquired in 2007.

十六/十七世紀 紫檀螭龍紋大座屏

來源:

入藏於2007年

Imposing in size and exceptionally well carved, the present *zitan* floor screen is incredibly rare and one of the finest examples of its type. Though floor screens feature prominently and frequently in Ming dynasty woodblock prints, there are relatively few surviving examples and even fewer in *zitan*. Depictions of floor screens in Ming dynasty prints demonstrate the many uses of floor screens serving both decorative and functional roles within an interior space.

The carving is expertly done; the lines are dynamic and fluid, powerful and delicate through the various decorative elements. The finesse of carving is best seen in the subtle variation of fineness of the gracefully arched lines of the *lingzhi* sprays, imbuing the *lingzhi* with an almost dreamlike charisma befitting the fungus of immortality. Surrounding panels are carved with playful *chilong* chasing flaming pearls and *lingzhi* sprays. Emerging from the base are pairs of bright-eyed phoenix suspending scrolls and tassels from their sharp beaks, their energetic bodies condensed to a mass of swirling lines amidst unfurled wings. Within the confines of the standing spandrel, the carver celebrates his technical genius. Artistic license combined with function and form created this virtuosic and bold design.

It is rare to find *zitan* furniture of this massive size, and even rarer that the present floor screen dates to the 17th century. A pair of Qianlong-period *zitan* floor screens of comparable height (210 cm. high), fitted with a panel carved with pine trees, plum blossoms and bamboo in *zitan* and further inlaid in jade, agate and crystal, created for the *Sanyouxuan* (Three Friends Studio) in the Emperor Qianlong's retirement palace and garden, is illustrated by N. Berliner in *The Emperor's Private Paradise: Treasures from the Forbidden City*, New Haven, 2010, p. 141, pl. 32, cat. 27.

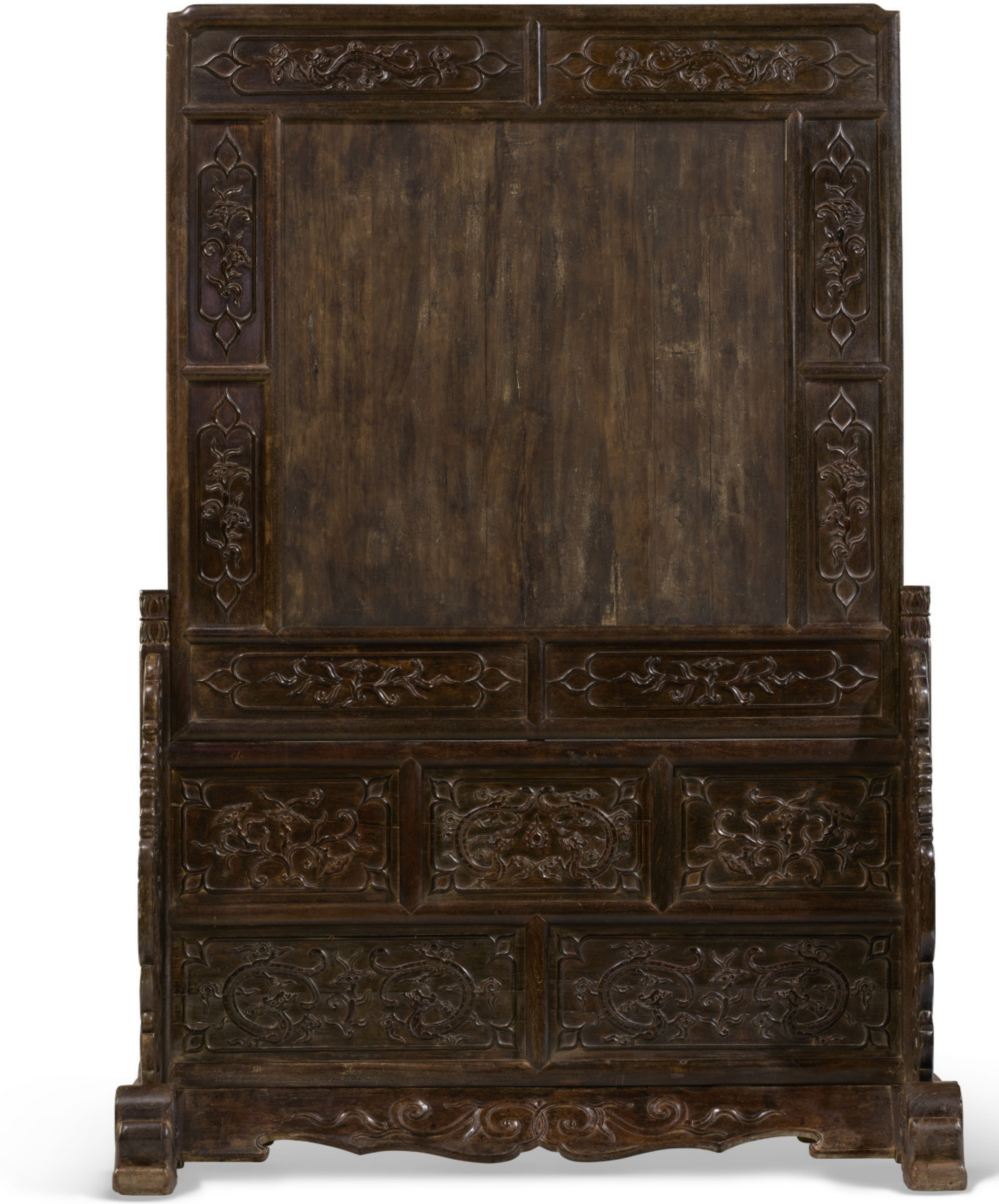
One of the most well-known *huanghuali* floor screens is illustrated by N. Berliner et al., *Beyond the Screen: Chinese Furniture from the 16th and 17th Centuries*, Boston, 1996, no. 1. This *huanghuali* floor screen is smaller in size, measuring 55½ in. or 141 cm. high, and is set with carved openwork panels around the frame and on the base. Another exceptional and rare *huanghuali* example is the magnificent *dali* marble-inset *huanghuali* and *tielimu* screen in the Minneapolis Institute of Arts, illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 152-3, no. 53. See, also, the impressive *huanghuali* floor screen sold at Christie's New York, 21 March 2025, lot 801.

本紫檀座屏體量宏大，雕工精緻，實屬罕見，堪與同類絕品鼎立。座屏於明代木刻版畫中相當常見，然傳世實例寥若晨星，以紫檀為材者更為珍罕。明代版畫所見，足證座屏在室內陳設中，兼具裝飾與實用之效，變化多端，妙趣橫生。

本拍品雕刻技藝高超，線條流暢靈動，於各種裝飾元素中展現出剛柔並濟之美。其雕刻之精細，體現在靈芝優雅弧線細微的變化，精緻入微，若幻若真，其所寓延年益壽之意，與雕飾之靈動相得益彰。周圍面板雕螭龍趕珠與靈芝卷草紋。屏座底部雕成對鳳凰，雙眼炯炯，口啣卷草與流蘇，其身舞動靈通，展翅如飛。工匠驚人的技藝於站牙方寸之間表露無遺，實為一件集創造力、功能與形式於一身，大膽而卓越的藝術品。

紫檀家具尺寸如此巨大者甚罕，而此座屏斷代為十七世紀，更見珍稀。目前已知一對高度相近（210公分）的紫檀座屏，屏心雕松竹梅，並鑲嵌有玉、瑪瑙及水晶，原供乾隆皇帝退位後所築三友軒中陳設，參見白鈴安（Nancy Berliner) 編著之《Emperor’s Private Paradise: Treasures from the Forbidden City》，紐黑文，2010年，頁141，圖版32，圖錄編號27。

最為人知的黃花梨座屏之一可參見白氏等人所著《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓，1996年，編號1。此例尺寸較小，高55.5英吋(約141公分)，框與底座皆鑲有絛環板。明尼阿波利斯藝術館另有一黃花梨與鐵梨木嵌大理石座屏，著錄於 R. D. Jacobsen 與尼古拉斯．格林利編著之《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，頁152–153，編號53。另可參見紐約佳士得於2025年3月21日拍賣之黃花梨座屏，拍品編號801。



SHANRUOSHUI XUAN

PROPERTY FROM AN AMERICAN COLLECTION

善若水軒：美國珍藏

~803 LEARN MORE

AN IMPRESSIVE AND EXCEEDINGLY RARE SET OF FOUR *HUANGHUALI* 'OFFICIAL'S HAT' ARMCHAIRS

17TH CENTURY

47¾ in. (121.3 cm.) high, 26⅛ in. (66.4 cm.) wide, 19 in. (48.3 cm.) deep

$1,200,000-1,800,000

PROVENANCE:

Eastern Pacific Company (Hei Hung Lu), Hong Kong, 1993.

EXHIBITED:

One pair: Boston, Museum of Fine Arts, *Draped in Dragons: Chinese Court Costume*, 3 December 2003 - 2 May 2004.

One of four: Boston, McMullen Museum of Art, *Spiritual Beliefs and Earthly Goods: Jesuits and the Exchange Between Portugal and Japan in the Age of Exploration*, 14 January-14 June 2013.

LITERATURE:

V. Weston, *Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods*, Boston, 2013, illus. p. 139, cat. 60 (one of four illustrated).

十七世紀 黃花梨四出頭官帽椅四張成堂

來源:

東泰商行（黑洪祿），香港，1993年

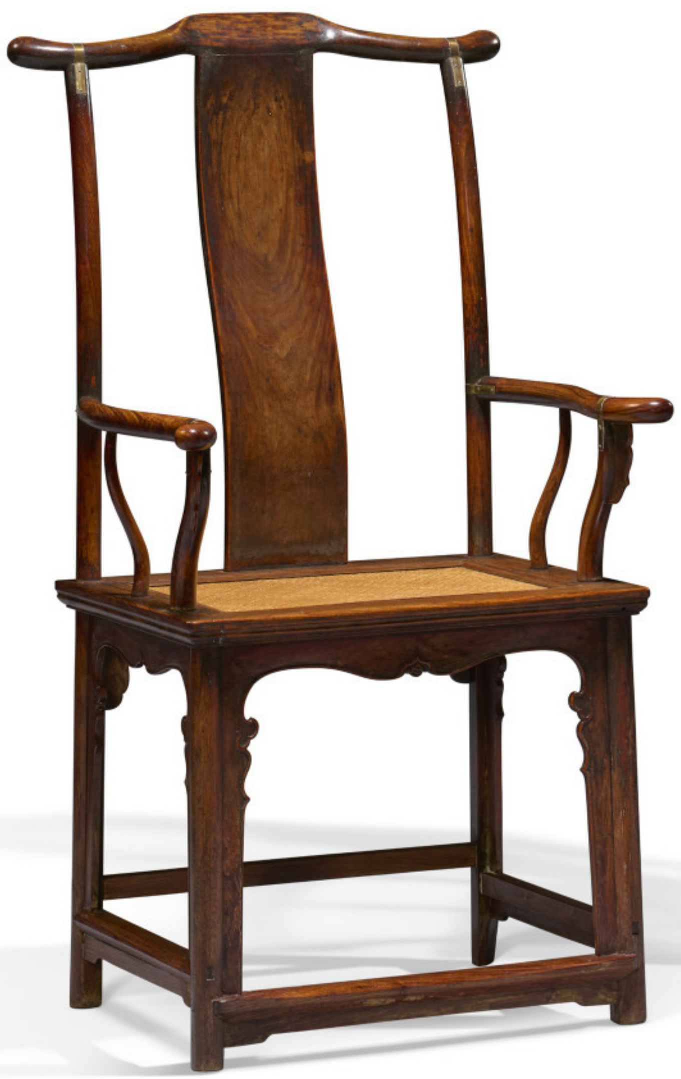
展覽:

一對：波士頓，波士頓美術館，《Draped in Dragons: Chinese Court Costume》，2003年12月3日–2004年5月2日

其一：波士頓，麥克馬倫藝術博物館，《Spiritual Beliefs and Earthly Goods: Jesuits and the Exchange Between Portugal and Japan in the Age of Exploration》，2013年1月14日–6月14日

出版:

V. Weston，《Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods》，波士頓，2013年，頁139，圖錄編號60（四件之一附圖）



The present set of four chairs displays an unparalleled grace and finesse seen only in the finest furniture dated to the Ming dynasty. Several features distinguish this magnificent set: the grand proportions, the bold, exaggerated curve of the crest rail, the exceptionally well-carved sweeping handles that cantilever beyond the front post and terminate in robustly rounded ends, and the beautifully figured S-form backsplat. The curved, matched backsplats have the same beautifully figured grain and confirm that all four splats were cut from the same section of timber. The large sections of *huanghuali* required to achieve the dramatic curves of the arms, crest rails, and splats would have resulted in a significant amount of wastage, and suggests the enormous financial resources of the patron who commissioned the set. The impressive height, measuring just over 47 in. or 120 cm. high, adds to this elegant, imposing form. A pair of *huanghuali* 'official's hat' armchairs with rounded ends, measuring 48 in. or 122 cm. high, illustrated in R. D. Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, 1999, pp. 50-1, no. 8., appear to be among the tallest chairs recorded. A single *huanghuali* 'official's hat' armchair, of comparable date to the present set, silhouette and proportions, formerly in the Collection of Frank Finnell and Marie Hinman, was sold at Christie's New York, 22 September 2023, lot 951.

A set of four *huanghuali* 'official's hat' armchairs, formerly in the Architect Ignazio Vok Collection, published by N. Grindley et al., *Pure Form: Classical Chinese Furniture: Vok Collection*, Padua, 2004, pls. 6-9, was sold at Christie's New York, 17-18 September 2015, lot 2030. The Vok set is the most comparable to the present set of four armchairs. Not only are the chairs similar in their monumental proportions and striking silhouette, but also in the unusual carved designs below the seat, seen in the delicate floral carving on the cusped apron and spandrels. The remarkable resemblances between the two sets suggest that this initial commission could have been for a larger set of eight or twelve chairs, and possibly from the same workshop. Large sets of chairs would have been reserved for formal use and would convey to any visitor the distinguished status of the house and family. The chairs would have instilled a sense of dignity and power on any sitter.

To find a true set of four chairs is very rare. Fine chairs were prized for their beauty and their materials, thus complete sets are rarely preserved. It was common for sets of four, or eight chairs, to be divided into singles or pairs. Only a few prominent sets are known, most notably the exquisite set of four *huanghuali* horseshoe-back armchairs from the Robert H. Ellsworth Collection, sold at Christie's New York, 17 March 2015, lot 41, which realized a record-breaking price of $9,685,000, and the set of four from Architect Ignazio Vok mentioned above. A rare set of four *huanghuali* side chairs, with evocative *dali* marble panels, was sold at Christie's New York, 20 September 2024, lot 829. **(Fig. 1)**

本品四張成堂，造型優雅，製作精良，為明式家具典範。其與眾不同之處在於比例宏大，搭腦線條大膽；雕工精細的扶手優美下垂並向前懸挑延伸，末端呈渾圓狀，S形靠背板曲線優雅、木紋精美。四椅靠背板曲線一致，紋理如一，可知取材自同一塊木料。為要呈現扶手、搭腦與靠背板等部位曲線張力，費料甚鉅，足証初命製者財力雄厚。

此組官帽椅高逾120公分，風格優雅，氣勢威嚴。一對高122公分、搭腦及扶手為圓端的黃花梨官帽椅，著錄於R.D. Jacobsen《Classical Chinese Furniture in the Minneapolis Institute of Arts》，1999年，頁50–51，編號8，或為目前已知最高之椅子之一。一例外型與本組相似、斷代相近的黃花梨官帽椅，為Frank Finnell與Marie Hinman舊藏，2023年9月22日於紐約佳士得拍賣，拍品編號951。

另有一組四張成堂黃花梨官帽椅，為霍艾(Ignazio Vok)建築師舊藏，見尼古拉斯．格林利等編《Pure Form: Classical Chinese Furniture: Vok Collection》，2004年，義大利帕多瓦，圖版6至9，2015年9月17至18日於紐約佳士得拍賣，拍品編號2030。霍氏舊藏比例宏偉、輪廓鮮明，座下壼門式券口牙子花紋雕刻精緻，與本品幾無二致，顯示兩者或原為一組八張或十二張，或系出同一作坊。如此規模之成套椅具，當時唯備於正堂大室，足以彰顯宅第與家族的地位尊榮。端坐者威儀盡現，氣場自成。

完整一組四張成堂椅子極為罕見。此類椅子不僅材質珍貴，亦兼具藝術之美，完整套件多數難以留存。常見例為四張或八張一組，或被拆成單張或一對。現今僅知少數完整成套之椅，例如2015年3月17日紐約佳士得拍賣安思遠舊藏中一組四張成堂黃花梨圈椅，以美金9,685,000成交，創下中國家具拍賣紀錄；另一組即為前述之霍艾珍藏。另有一組四張黃花梨嵌大理石靠背椅，2024年9月20日於紐約佳士得拍出，拍品編號829。**（圖一）**

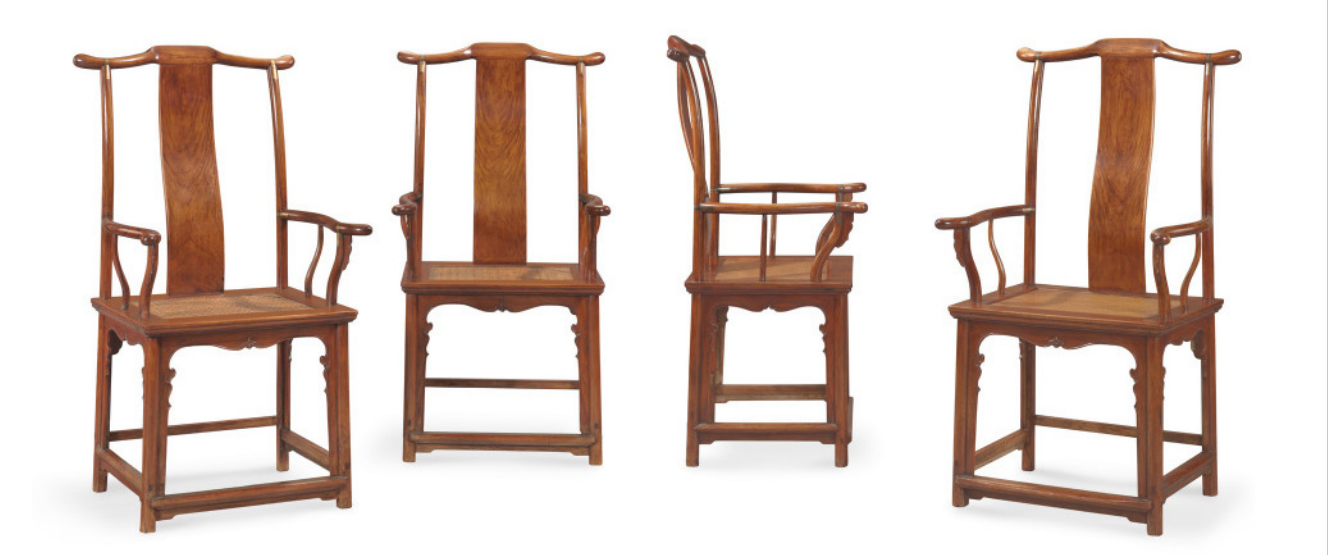


Fig. 1 An important and very rare set of four *huanghuali* 'four-corners-exposed official's hat' armchairs, *sichutouguanmaoyi*, late 16th century-early 17th century, sold at Christie's New York, 17 March 2015, lot 829.

圖一 十六世紀末/十七世紀初 黃花梨四出頭官帽椅四張成堂，紐約佳士得，2015年3月17日，拍品編號829

SHANRUOSHUI XUAN
PROPERTY FROM AN AMERICAN COLLECTION
善若水軒 : 美國珍藏

~804 LEARN MORE

A VERY RARE PAIR OF INLAID *HUANGHUALI* 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS

16TH-17TH CENTURY

49¾ in. (126.4 cm.) high, 24⅛ in. (61.3 cm.) wide, 19⅛ in. (48.6 cm.) deep

$250,000-350,000

PROVENANCE:
Acquired in 1998.

十六/十七世紀 黃花梨百寶嵌南官帽椅一對

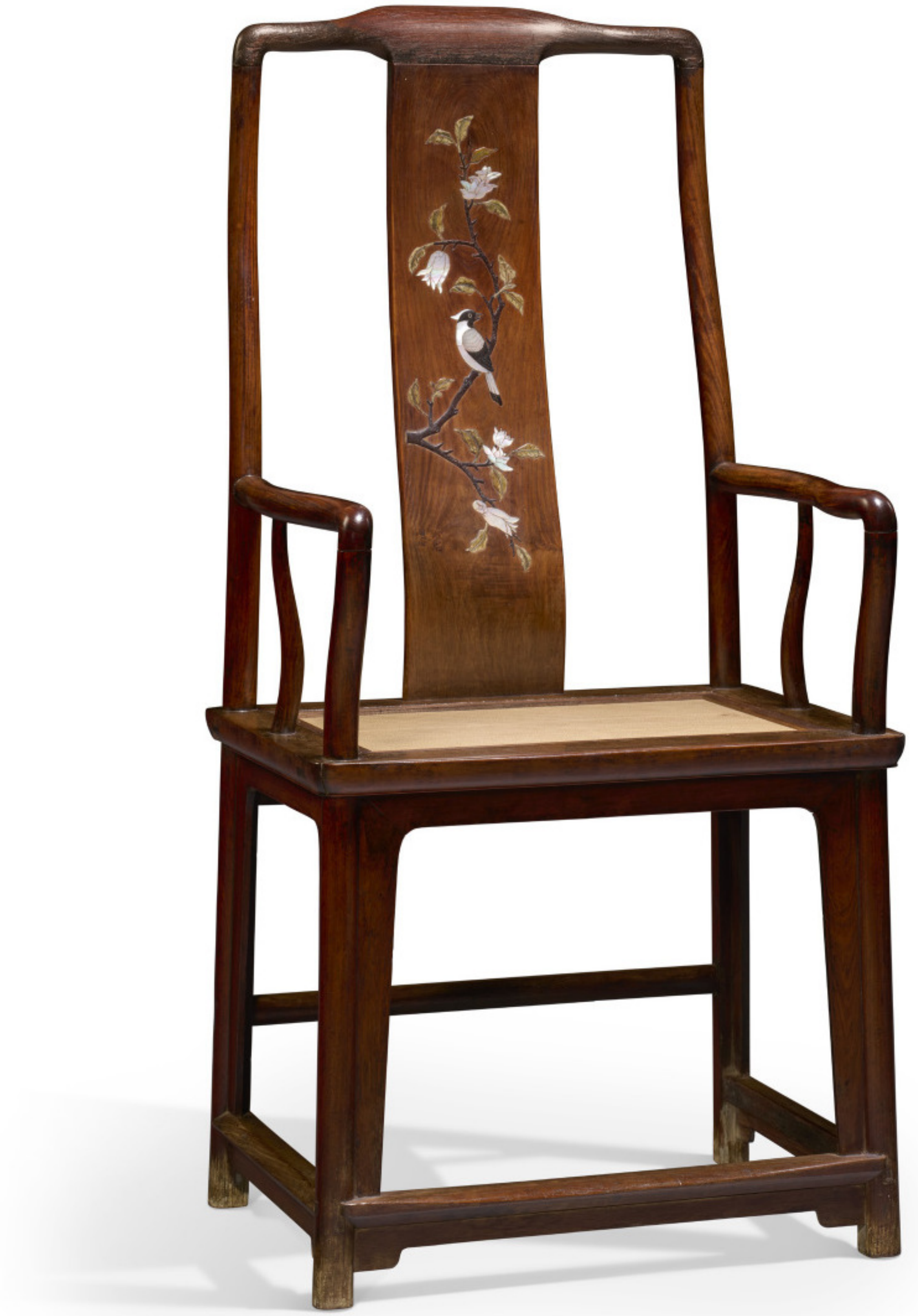
來源:
入藏於1998年

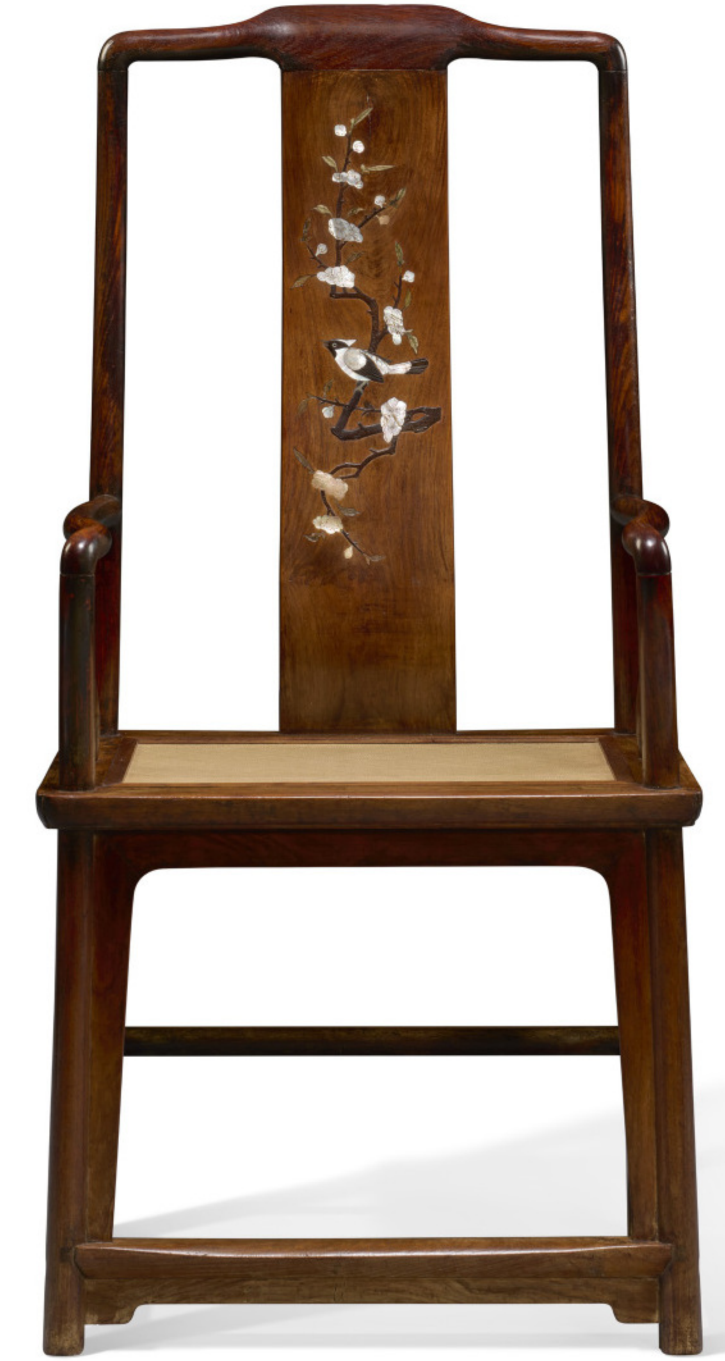
Huanghuali 'southern official's hat' armchairs can be found in numerous public and private collections, but few examples have the arresting silhouette and balance of form seen in the present pair. The current pair's impressive height (126.4 cm. high) emphasizes the sleek profile and the understated elegance of the continuous lines of the legs moving through the arms and into the crest rail. The overall presentation of the chairs is further enhanced by the visually striking inlaid decoration in various hardstones, mother-of-pearl, and ebony on the back splats of the present pair. Inlaid with a continuous scene of birds resting on flowering branches, the intricate mix of materials create an almost jewel-like effect. This inlay technique is more frequently found on smaller objects, such as brush pots or dressing cases. For further discussion and illustration of small hardwood objects of different shapes and functions with 'hundred-treasure-inlay' technique, see C. Evarts, *Liang Yi Collection. Vol. III. Small Objects*, Hong Kong, 2007, p. 62 ff.

This specific design of the inlaid decoration and the remarkable similarity in dimensions, proportions, and silhouette indicate that the current chairs are the mates to the pair from the Tseng collection sold in Rich Golden Hues and Graceful Forms – Classical Chinese Furniture from the Tseng Collection; Christie's Hong Kong, 29 November 2022, lot 2814. Another pair of *huanghuali 'southern official's hat'* armchairs, with similar curve through the crest rail, and inlaid with a 'bird and flower' motif, is illustrated by C. Evarts, *Liang Yi Collection. Vol I. Huanghuali,* Hong Kong, 2007, pp. 60-1, no. 13. A *huanghuali* 'southern official's hat' armchair with similarly inlaid back splat, but with a less dramatically carved crest rail, is illustrated by N. Berliner, *Beyond the Screen. Chinese Furniture of the 16th and 17th Centuries,* Boston, pp. 109-10, no. 10. A closely related pair of 'southern official's hat' armchairs is illustrated by G. W. Bruce, *The Best of the Best-The MQJ Collection of Ming Furniture, Vol. 1,* Beijing, 2017, p. 250-3.

黃花梨南官帽椅眾多博物館及私人皆有收藏，但極少數能如本品兼備醒目造型與完美比例。此對南官帽椅高度逾126公分，氣勢宏大，其俐落的造型，以及腿與扶手至搭腦間流暢的線條轉承自然，簡靜中寓威儀，尤見含蓄之美。本品整體視覺效果更因靠背板上的寶石、螺鈿與烏木鑲嵌而錦上添花。板上鑲嵌連景枝上棲禽，璀璨生輝。如此繁複精細之鑲嵌往往只見於小件器物，如筆筒或官皮箱。關於各種不同形制與功能的硬木小件與「百寶嵌」之工藝，可參閱柯惕思著《 兩依藏–卷三–小件 》，香港，2007年，頁62及後頁。

本品之靠背設計別出心裁，其尺寸、比例與外形輪廓皆與「卓木沁香：曾氏收藏中國古典家具」專拍南官帽椅之細節相符，極可能同為一組。該對椅2022年11月29日於香港佳士得拍賣，拍品編號2814。一對搭腦曲線及花鳥圖案鑲嵌均與本拍品相仿之黃花梨南官帽椅，著錄於柯惕思《 兩依藏–卷一–黃花梨 》，香港，2007年，頁60–61，編號13。一張靠背板具同類鑲嵌但搭腦曲度相對平緩的黃花梨南官帽椅，參見白鈴安（ Nancy Berliner) 著《 Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries 》，波士頓，頁109–110，編號10。另有一對近似例可參見伍嘉恩，《 木趣居：家具中的嘉具 》，卷一，北京，2017年，頁250–253。





SHANRUOSHUI XUAN
PROPERTY FROM AN AMERICAN COLLECTION
善若水軒：美國珍藏

~805 LEARN MORE

AN EXTREMELY RARE *HUANGHUALI* WAISTLESS RECTANGULAR TABLE

16TH-17TH CENTURY

34 in. (86.4 cm.) high, 41½ in. (105.4 cm.) wide, 25½ in. (64.8 cm.) deep

$200,000-300,000

PROVENANCE:
China Art, Hong Kong, 1994.

EXHIBITED:
Boston, Massachusetts, Museum of Fine Arts, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, 18 May 1996 - 28 November 2017.

LITERATURE:
N. Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Boston, 1996, pp. 134-5, no. 22.

The ornate and sophisticated carved elements of the present table suggest the technical abilities and spirited creativity of the Ming-dynasty carpenter when uninhibited by the restraints of standard furniture design. The present table is designed as a fixed-leg 'demountable' table. The table is based on a form which has detachable legs, thus allowing it to be used as both a *kang* table and a standard-height table. In the present table, the legs are fixed and are carved to imitate its detachable counterparts. The legs extend to 'vase-form' feet, an elegant and rare alternative to the standard round foot. What is most impressive is the elaborate, detailed carving on the waist, cusped aprons, and braces. The waist is carved with an undulating band, resembling the edges of a rippling lotus leaf. This wave-like band is set above the beaded, cusped apron, finely carved in high relief with phoenixes in flight facing the sun and on the narrow sides with birds alighting on flowering branches. All set above intricate and spirited dragon-form spandrels, beautifully carved and highlighting the precise hair markings of the mane and observant eye of a dragon in flight. The esteemed Chinese furniture scholar Wang Shixiang observed the resemblance of these design motifs to Wanli-period porcelain and textiles.

本品繁複且精緻的雕刻元素，展現出明代工匠不受制於傳統家具設計規範時所能達到的高超藝術與奔放創意。其形式源自有可拆卸腿足的展腿桌，於炕上與著地間均能靈活使用。腿雖為固定結構，卻刻意仿造了可拆卸桌腿的樣式，足見匠心之妙。桌腿下部延伸成寶瓶足，為典型圓足的優雅變式，甚為罕見。

此桌最令人讚嘆之處，在於其束腰、券口牙子及霸王棖上精美且細緻的雕刻。束腰彷彿隨波浮動之荷葉邊沿，其下壼門式牙條，邊沿起陽線，其上浮雕雙鳳朝陽，兩側則為依枝鳥雀。牙頭雕龍，其鬃毛靈動風發，雙目炯炯有神。中國古典家具研究專家王世襄曾指出，這些紋飾與萬曆時期瓷器與織品風格頗為相似。

目前僅知另一件融合上述三組紋飾且為寶瓶足之矮桌展腿式半桌，為王世襄舊藏，現藏上海博物館，載於王世襄著《 中國古典家具研究 》，卷二，香港，1990年，頁80，圖版B43。兩桌尺寸相仿，顯示它們或來自同一批訂製家具，並可能出自同一作坊。其餘近似例紋飾風格相近，如一件黃花梨方桌，2016年11月8日於倫敦佳士得拍賣，拍品編號195，惟目前未有其他與本拍品如出一轍之例。

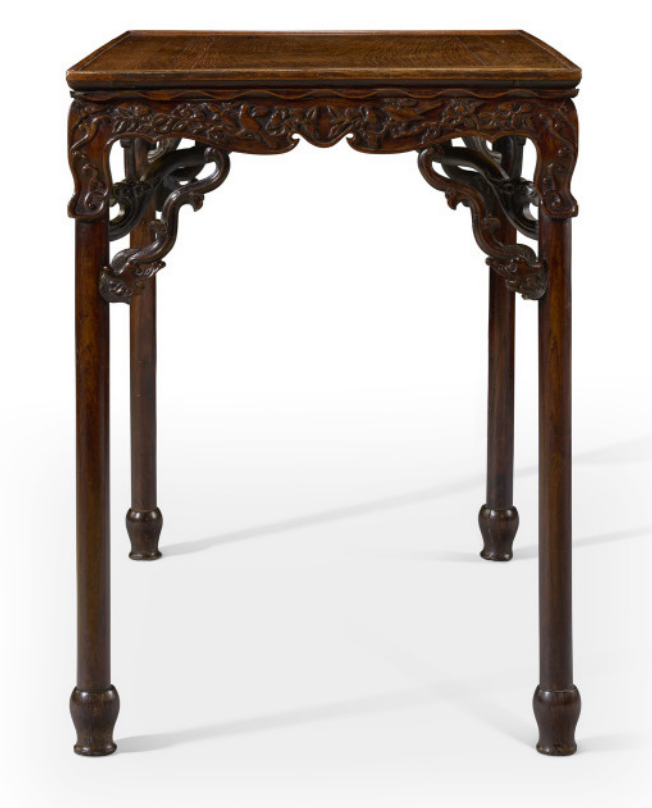
十六/十七世紀 黃花梨「雙鳳朝陽」矮桌展腿式半桌

來源:
China Art，香港，1994年

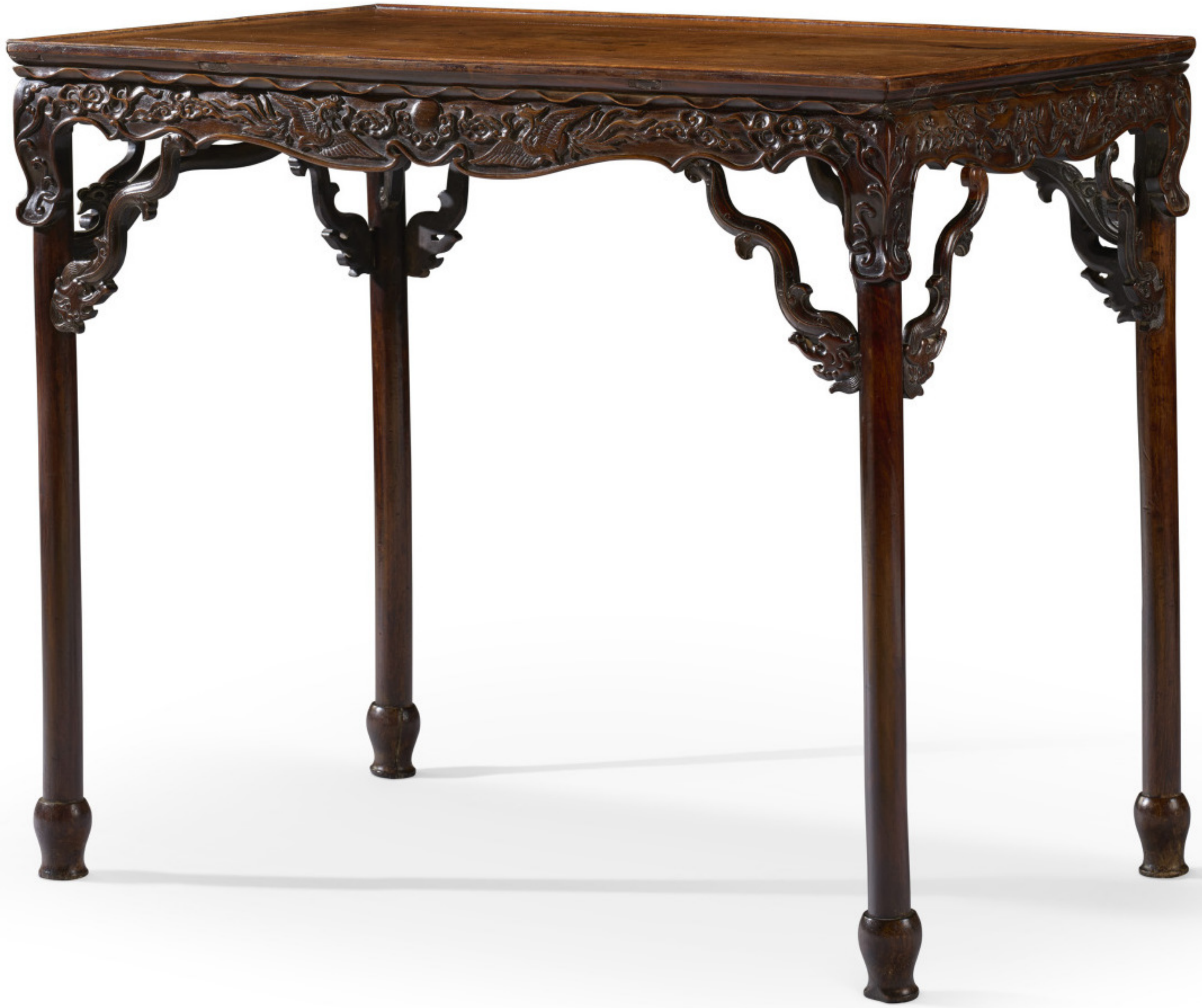
展覽:
波士頓，波士頓美術館，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries 》，1996年5月18日–2017年11月28日

出版:
白鈴安，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries 》，波士頓，1996年，頁134–135，編號22

The only other known example of a table with this very rare combination of three carved designs and with fixed legs terminating in 'vase-form' feet is in the Wang Shixiang collection, now at the Shanghai Museum, and is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, p. 80, pl. B43. The two tables are comparable in size, suggesting they could have been made to be of a larger commissioned set and originated from the same workshop. There are other tables that feature a combination of this almost unique design, such as a *huanghuali* square table sold at Christie's London, 8 November 2016, lot 195, but no other with this exact combination appears to be published.



(another view)



SHANRUOSHUI XUAN

PROPERTY FROM AN AMERICAN COLLECTION

善若水軒 : 美國珍藏

~806 LEARN MORE

AN IMPRESSIVE AND RARE *HUANGHUALI* SIX-POST CANOPY BED

17TH CENTURY

94½ in. (240 cm.) high, 88½ in. (224.8 cm.) wide, 61½ in. (156.2 cm.) deep

$300,000-500,000

PROVENANCE:

Eastern Pacific Company (Hei Hung Lu), Hong Kong, 1990.

十七世紀 黃花梨透雕「福祿壽」六柱架子床

來源:

東泰商行（黑洪祿），香港，1990年

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. In contrast to the day-bed (*ta*) or couch-bed (*luohanchuang*), which were often found in a scholar's studio or bedroom, the canopy bed was generally associated with the female setting and would have been the most important part of a woman's dowry. Drapery was an essential component of the canopy bed. Closed curtains created a private world within, while during the day, curtains were drawn open for entertaining guests.

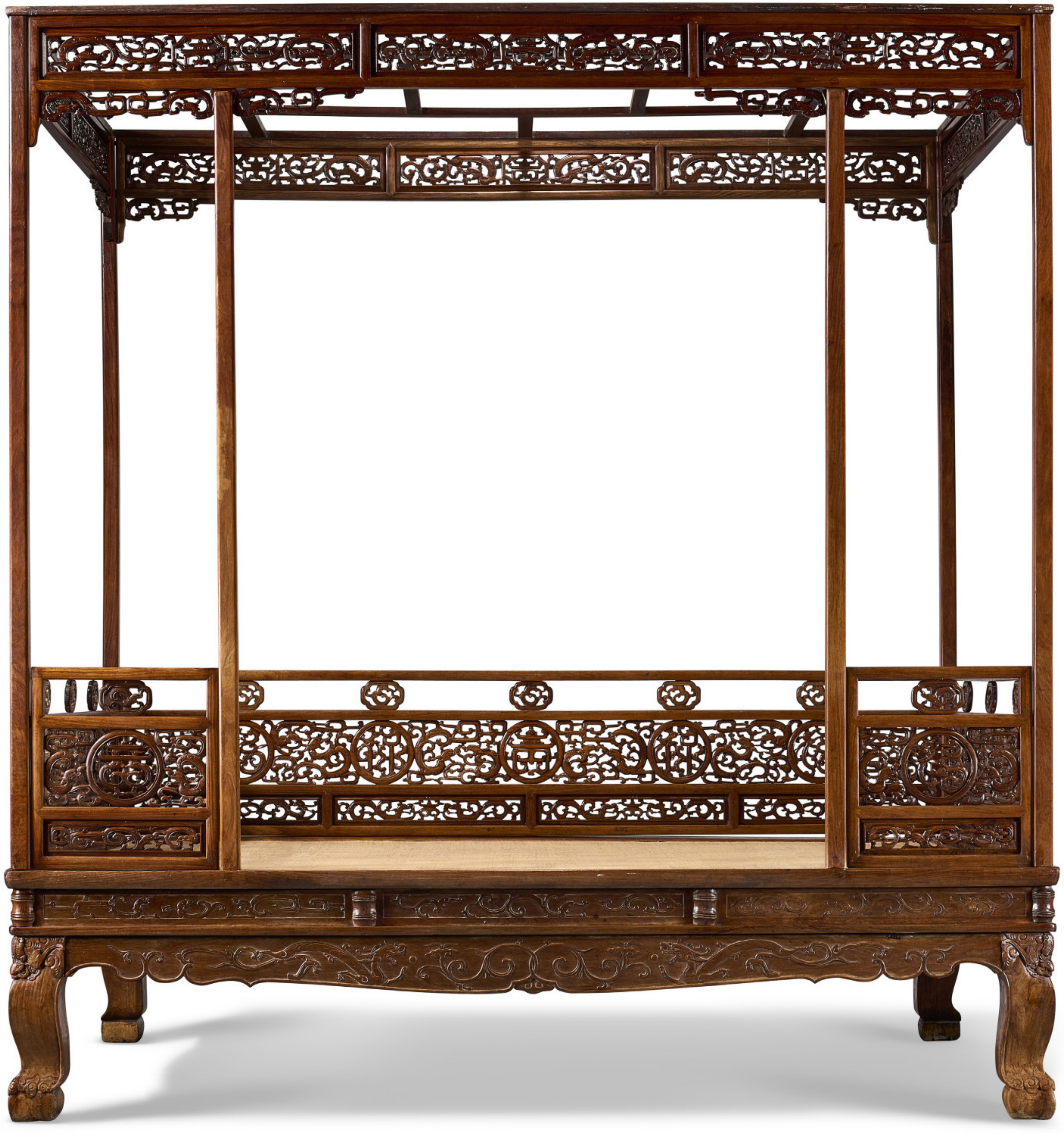
The massive size and exceptional carving on the present bed suggests this was an important commission for a wealthy lady. The railings are intricately carved with the stylized characters reading *fu, lu,* and *shou* (prosperity, luck and success) within roundels and are flanked by pairs of animated *chilong*. The tall base is raised on powerful, leonine cabriole legs, their curling, tufted toes forming the feet, the legs are joined by cusped, beaded aprons carved with *chilong* confronting scrolling *lingzhi* stems. The wealth of auspicious symbols on the present bed reflects the wish for abundance, good fortune, longevity, and wealth for the marriage and any children.

A closely related canopy bed with railings carved with *chilong* amidst archaistic scroll is illustrated by N. Berliner in *Beyond the Screen*, Boston, 2000, no. 16. Compare, also, a slightly smaller well-carved *huanghuali* six-post canopy bed sold at Hotung: The Personal Collection of Sir Joseph Hotung, Part II: Evening; Sotheby's London, 7 December 2022, lot 40.

床乃傳統中式室內陳設中最為重要的家具之一。因其體積龐大，自然而然成為臥室主體，又因需要大量珍貴木材製成，多半為成套家具中最昂貴的訂製品。相較於常見於文人書房或臥室中的榻或羅漢床，架子床多屬閨閣所用，且多為嫁妝之重器。架子床的帷帳是不可或缺的元素，帷帳可於夜間增添私密性，而在白天接待賓客時，則可收至兩側。

本品體型巨大，雕工精美，或為一位富家女子特別訂製之重要家具。圍子上鏤雕開光「福祿壽」三字，其兩側雕飾靈動螭龍。獅面三彎腿上承床座，獸足簇毛捲曲分明。彎腿之間以帶線腳之壺門式牙條相接，其上飾螭龍靈芝捲草紋。此床滿佈吉祥紋飾，寓意豐富有餘、好運當頭、福祿綿長、婚姻美滿，子嗣繁盛。

一件與本品風格極為接近的架子床，圍子雕螭龍卷草紋，載於白鈴安(Nancy Berliner) 著《 Beyond the Screen 》，波士頓，2000年，編號16。另可參考一件尺寸略小但雕工精美的黃花梨六柱架子床，2022年12月7日於倫敦蘇富比「何鴻卿爵士私人珍藏：第二部分– 夜場」中釋出，拍品編號40。



SHANRUOSHUI XUAN
PROPERTY FROM AN AMERICAN COLLECTION
善若水軒 : 美國珍藏

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A VERY RARE *HUANGHUALI* CORNER-LEG TABLE

17TH CENTURY

32¼ in. (81.9 cm.) high, 77½ in. (197 cm.) wide, 20⅞ in. (53 cm.) deep

$300,000-500,000

PROVENANCE:
Ever Arts Classic Furniture, Hong Kong, 1993.

十七世紀 黃花梨有束腰霸王棖翹頭桌

來源:
恆藝館，香港，1993年

The elegant simplicity of this table exemplifies the restrained yet sophisticated aesthetic of Ming furniture. The framed top is fitted with subtly upturned ends above a tall waist, plain apron, and 'giant's arm' braces, all raised on elegant legs terminating in hoof feet. The absence of humpback stretchers, in favor of a sturdier leg joint at the corner that extends beyond the top of the leg and fits directly into the base of the top frame, imparts a sense of balance and rigor found at the heart of Ming furniture design. Wang Shixiang illustrates a line drawing of this joint in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, p. 121. no 3.32a.

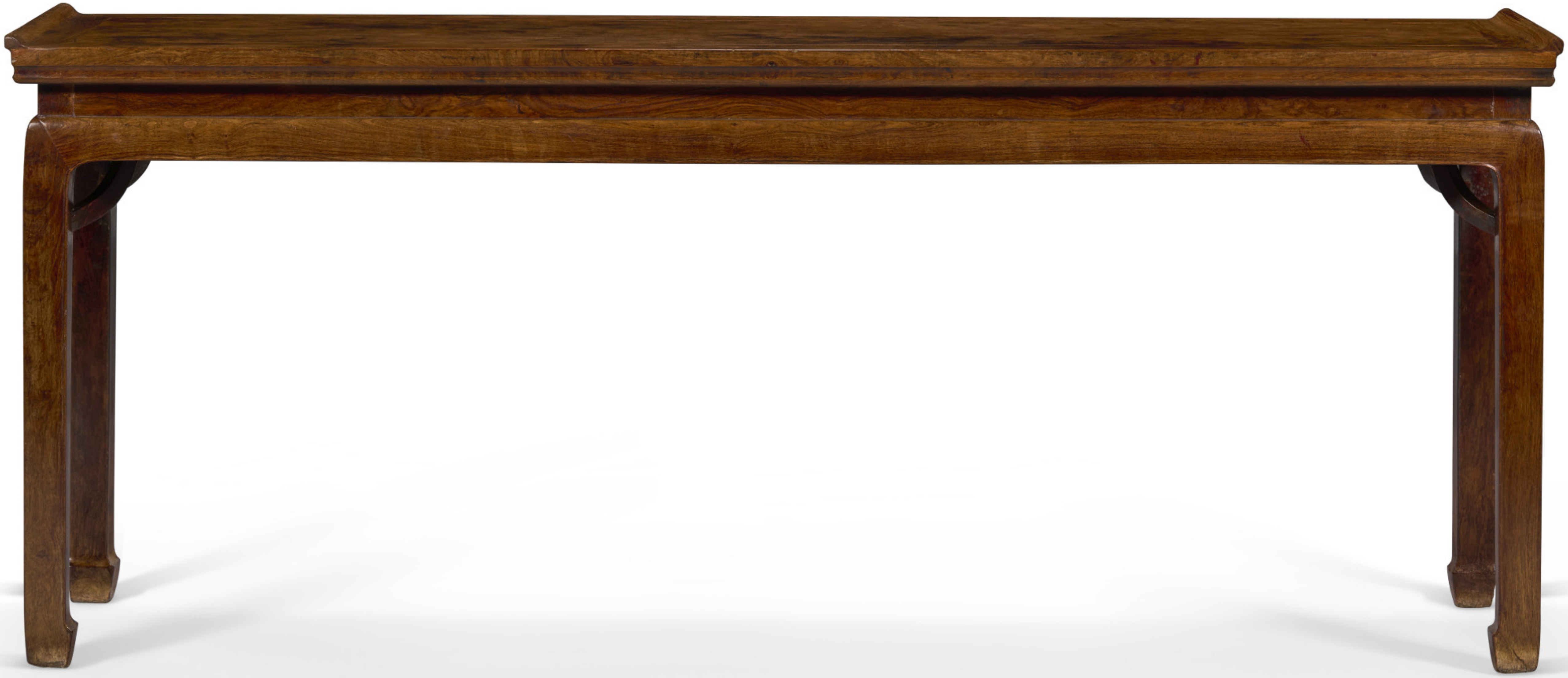
Tables of this form, featuring the high waist, are frequently depicted in Ming-dynasty woodblock prints. Often seen placed against walls or beds, these tables are shown displaying antiques or rocks or holding lutes. Though frequently found in Ming-dynasty prints, there are few extant examples of this form, with or without 'giant's arm' braces, suggesting the more delicate design was not as durable as their counterparts with humpback stretchers. A larger *huanghuali* table with a similar tall waist and with legs terminating in hoof feet, and supported by 'giant's arm' braces is illustrated, by N. Berliner in *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts Boston, Boston, 1996, p. 130, no. 20. A smaller *huanghuali* 'rock' table with similar joint, but constructed without 'giant's arm' braces, was sold at Christie's New York, 22 March 2019, lot 1669.

本品風格簡約優雅，體現了明式家具內斂而高深的審美觀。桌面攢框打槽鑲面芯，兩端設翹頭，面下設高束腰、光素牙板與霸王棖，直腿內翻馬蹄足。此桌未設羅鍋棖，而是於四角以高出腿部上端之抱肩榫插入面框底部。此類結構使整體呈現出一種嚴謹穩健的美感，正是明式家具設計之精髓。王世襄所著《 明式家具研究 》即繪有此類榫卯結構的線圖，見卷一，香港，1990年，頁121，圖版3.32a。

此類高束腰桌常見於明代木刻版畫，並常靠牆或置於床側，用以擺設古玩、奇石或放置琵琶。雖版畫中屢屢可見，實際存世的實物卻極為稀少，無論霸王棖有無，皆屬罕見。這可能說明此類桌案因設計較為纖巧，不如帶有羅鍋棖結構的同類家具堅固耐用，故不易久存。

可參考一件尺寸較大、高束腰、馬蹄足，並設有霸王棖的黃花梨桌，載於白鈴安（ Nancy Berliner) 著《 Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries 》，波士頓美術館，1996年，頁130，編號20。另一件嵌癭木芯板、榫卯結構與本桌相似並設霸王棖的近似例，載於伍嘉恩《 木趣居：家具中的嘉具 》，卷一，北京，2018年，頁112﹣115。另有一件尺寸較小之近似例，亦具類似榫卯結構，但無霸王棖，2019年3月22日於紐約佳士得拍賣，拍品編號1669。

(another view)



SHANRUOSHUI XUAN
PROPERTY FROM AN AMERICAN COLLECTION
善若水軒 : 美國珍藏

~808 LEARN MORE

A RARE PAIR OF *HUANGHUALI* 'CABRIOLE-LEG' STOOLS

17TH CENTURY

21¼ in. (54 cm.) high, 18⅞ in. (48 cm.) wide, 18⅞ in. (47.9 cm.) deep

$150,000-250,000

PROVENANCE:
Acquired in 2010.

十七世紀 黃花梨三彎腿長方凳一對

來源:
入藏於2010年

Each stool is finely carved on the cusped, beaded apron with interlocking scrollwork. The stools are raised on elegant and attenuated cabriole legs terminating in delicate *ruyi*-form feet, joined by humpback stretchers fitted with vertical struts. Wang Shixiang illustrates three variations of the cabriole leg stool in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. II, p. 24-6, pls. A23 and A25. The first variation, pl. A23, is the simplest in design, featuring the elegant cabriole leg joined by a humpback stretcher. The second variation, pl. A25, has legs with a more exaggerated curve and are supported by 'giant's arm' braces, giving the stool a squatter appearance. The present pair is most similar to the third variation, pl. A24, with a more elaborately carved apron and vertical struts joining the humpback stretcher to the underside of the apron.

The use of the cabriole leg is an unusual and rare design feature infrequently seen on stools. There are few surviving examples remaining from the Ming period. This type of leg can be found on incense stands of circular form, such as the magnificent *huanghuali* three-legged circular incense stand sold at The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy; Christie's New York, 16 March 2017, lot 613. The number of variations of stools with cabriole legs suggest the vocabulary of form was fluid and judiciously applied by only the most talented of carpenters and renowned workshops, who had both the knowledge of this form and the skills to precisely carve the exacting curve required of the cabriole leg. For another stool variation in circular form, see a rare *huanghuali* circular stool with cabriole leg and footrail sold in Rich Golden Hues and Graceful Forms – Classical Chinese Furniture from the Tseng Collection; Christie's Hong Kong, 29 November 2022, lot 2809.

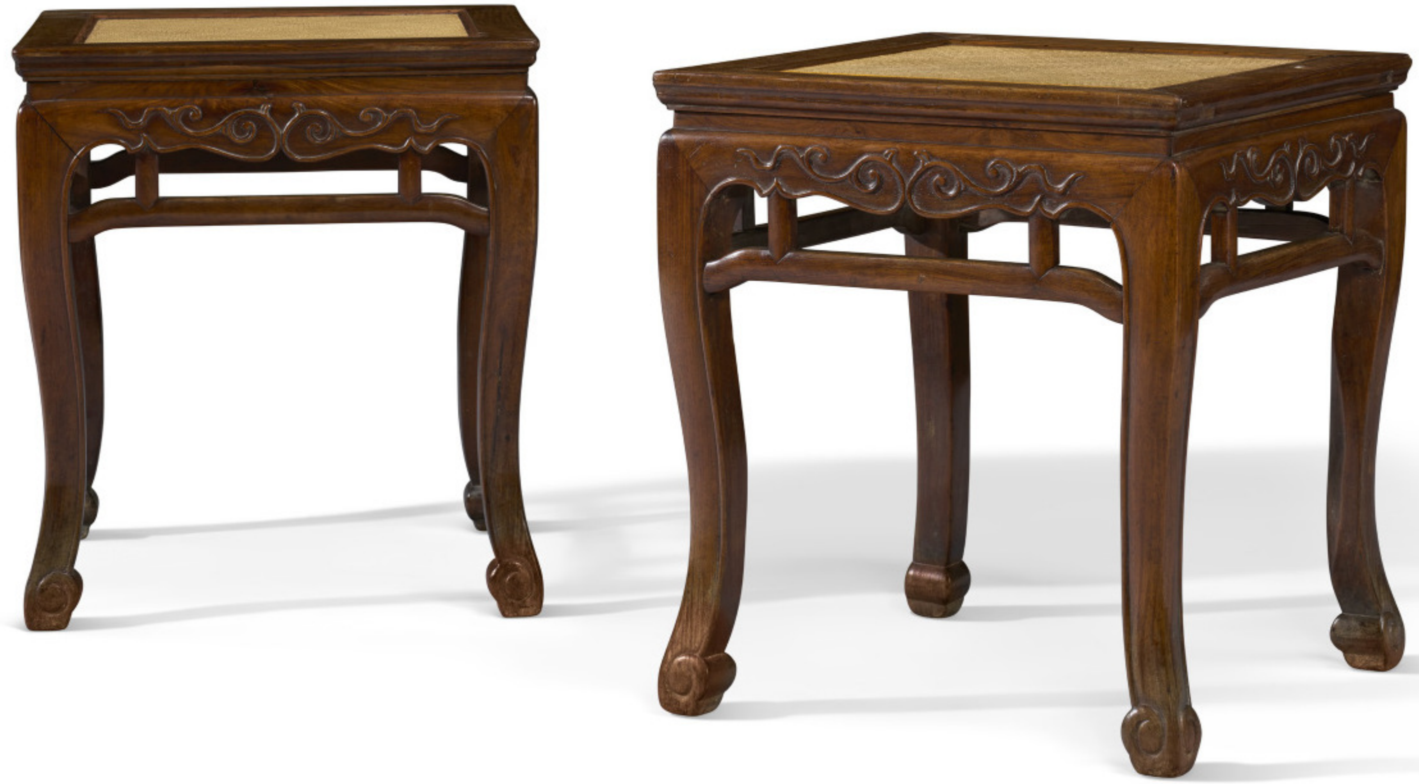
A single 17th-century *huanghuali* stool, with slender cabriole legs and crisply beaded, cusped apron, was sold at The Flacks Family Collection: A Very Personal Selection; Christie's New York, 16 September 2016, lot 1137. See, also, a pair of cabriole leg *huanghuali* stools, formerly in the Nancy and Ed Rosenthal Collection, sold at Christie's New York, 15 September 2017, lot 948. A pair of Qing-dynasty *huanghuali* cabriole-leg stools with stiffer cabriole legs and 'giant's arm' braces was sold at Christie's New York 23 March 2023, lot 1167.

本品牙條採壺門式，其上飾卷草紋，邊沿起陽線，三彎腿馬蹄外翻，卷雲狀足，腿間置羅鍋棖加矮老，堅穩而不失風致。

王世襄所著《中國古典家具研究》載有三類三彎腿凳線圖，香港，1990年，卷二，頁24–26，圖版A23及A25中。第一類造型（A23）以三彎腿搭配羅鍋棖，風格簡約，造型典雅。第二類（A25）腿足曲度較誇張，並以霸王棖加固，外型較顯厚重敦實。本例風格最接近第三類（A24），牙板雕飾相對繁複，並於羅鍋棖與牙條間加設矮老。

三彎腿凳極為稀有，明代存世品尤為稀少。此類腿足造型較常見於圓香几，參見一黃花梨三彎腿圓香几，2017年3月16日於紐約佳士得「家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏」專拍中釋出，拍品編號613。從三彎腿凳不同造型的應用，可知唯有非凡工匠與知名作坊，才能充分理解其造型結構，並精準掌握三彎腿弧度的雕刻技巧。一件黃花梨四足三彎腿帶托泥圓凳，2022年11月29日於香港佳士得「卓木沁香：曾氏收藏中國古典家具」專拍中釋出，拍品編號2809。

另有一件黃花梨有束腰三彎腿羅鍋棖長方凳，三彎腿穠纖合度，壺門牙條線腳俐落，於2016年9月16日紐約佳士得「擇善藏私 — 弗拉克斯家族珍藏」專拍中釋出，拍品編號1137。另一對黃花梨三彎腿方凳，為Nancy 暨 Ed Rosenthal舊藏，於2017年9月15日紐約佳士得拍賣會拍出，拍品編號948。另見一對清代黃花梨三彎腿凳，腿形較挺直，並設霸王棖，2023年3月23日於紐約佳士得釋出，拍品編號1167。



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善若水軒：美國珍藏

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AN IMPERIAL FINELY-CARVED HARDSTONE-INLAID *ZITAN* TABLE SCREEN

QIANLONG PERIOD (1736-1795)

23⅛ in. (58.7 cm.) high, 7⅞ in. (20 cm.) wide, 21⅛ in. (55.6 cm.) deep

$50,000-70,000

PROVENANCE:

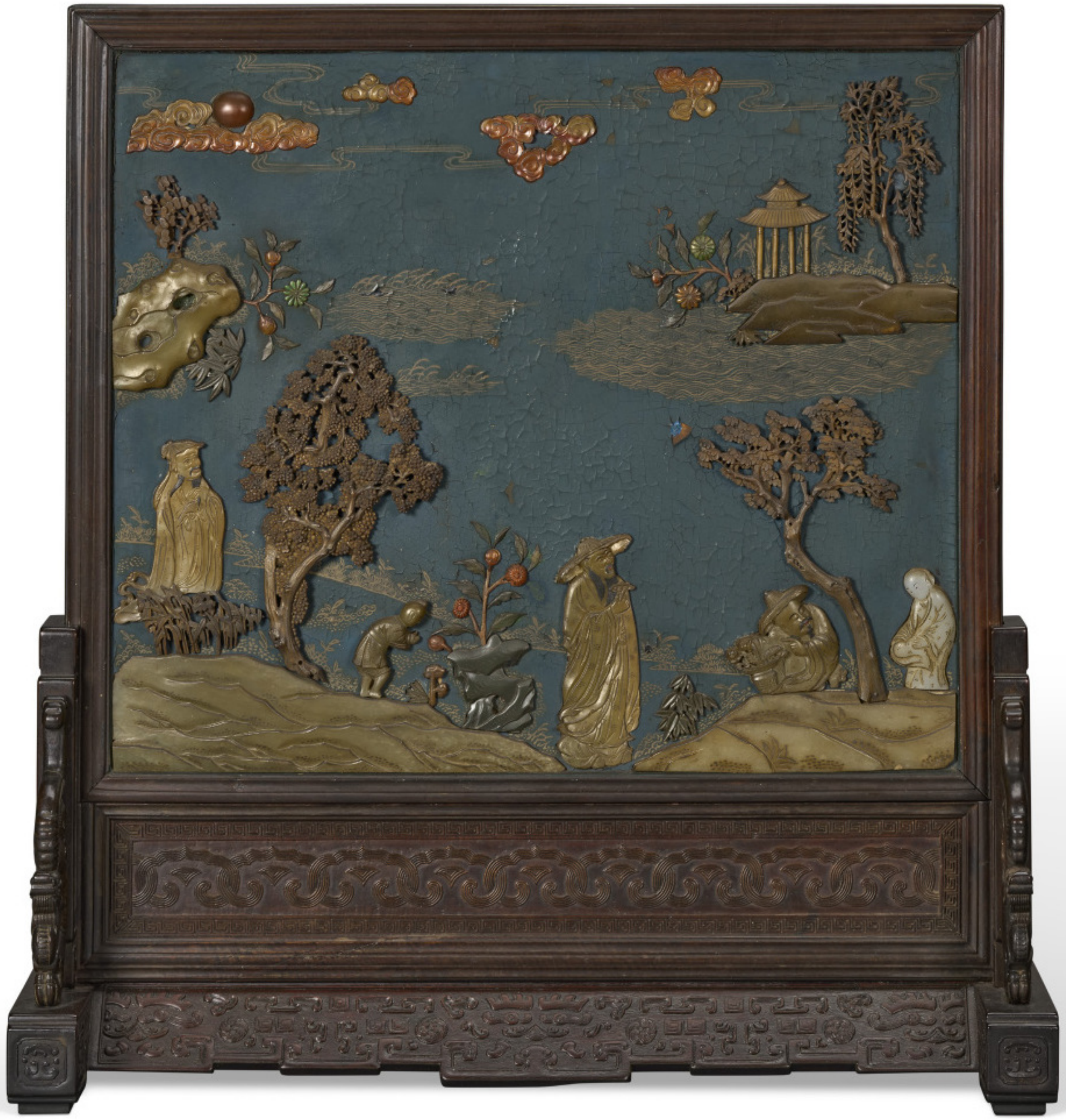
Noble Woods Gallery Ltd., Taipei, 2004.

清乾隆 御製紫檀嵌寶插屏

來源：

儒林苑，台北，2004年

(detail)



SHANRUOSHUI XUAN

PROPERTY FROM AN AMERICAN COLLECTION

善若水軒：美國珍藏

810 LEARN MORE

A RARE AND FINELY-CARVED *ZITAN* 'ONE HUNDRED ANTIQUES' BOX AND COVER

18TH CENTURY

8¾ in. (22.2 cm.) high, 16⅝ in. (42.2 cm.) wide, 10¼ in. (26 cm.) deep

$25,000-35,000

PROVENANCE:

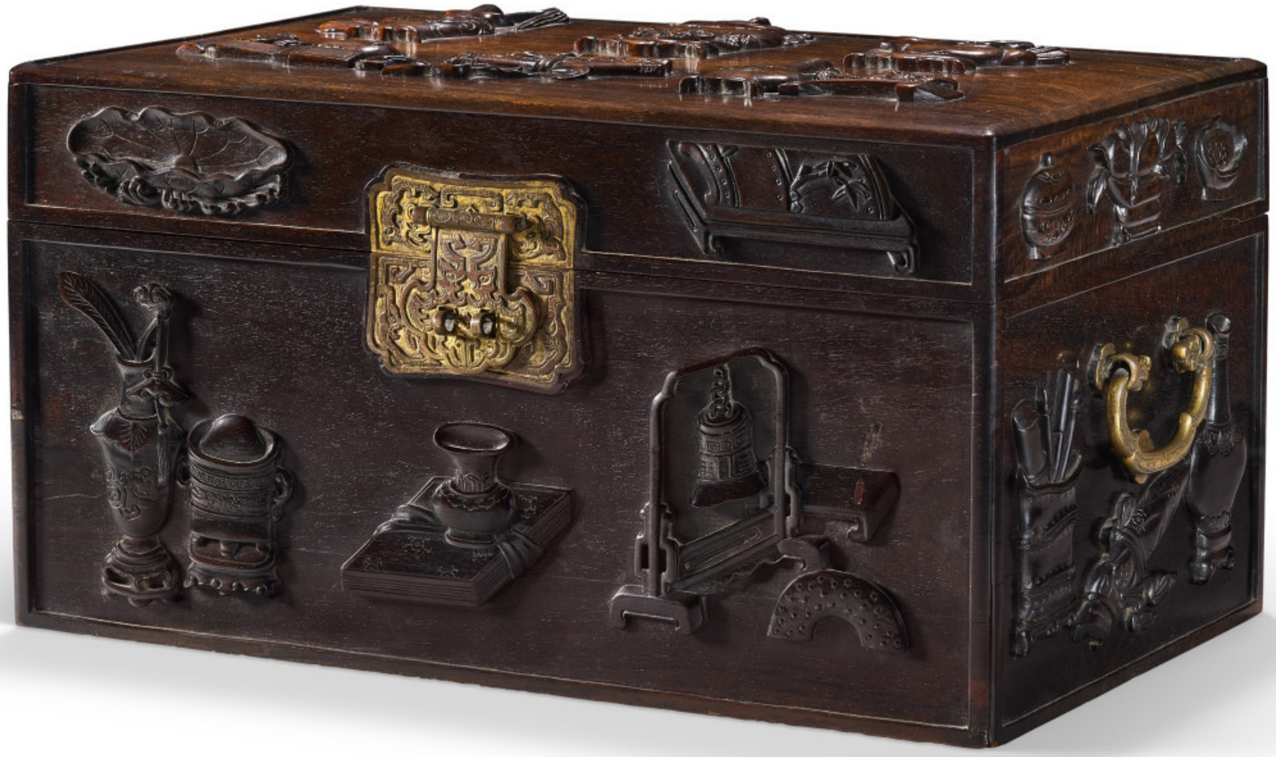
Chak's Company Ltd., Hong Kong, 2008.

清十八世紀 紫檀雕博古圖小箱

來源：

永寶齋，香港，2008年

(detail)



Property from an American Family Collection

~811 LEARN MORE

A VERY RARE *HUANGHUALI* FLUSH-SIDED CORNER-LEG TABLE

17TH CENTURY

36¼ in. (92.1 cm.) high, 78 in. (198.1 cm.) long, 16 in. (41 cm.) wide

$200,000-300,000

美國家族珍藏

十七世紀 黃花梨四面平翹頭桌

No other Chinese furniture design better showcases the tenets of pure form and balanced proportions than this magnificently austere flush-corner table. In these eleven pieces of *huanghuali*, this table deftly combines the brilliant technical genius of Chinese joinery with a sleek design, focused on nuanced line, elegant proportions, and understated volume.

The long, solid-plank top is supported by a sophisticated network of interlocking joints that avoids the use of stretchers, braces, and/or spandrels to buttress and support the legs. The careful engineering of these simple members and unseen joints create a lightness that belies the impressive size of the table. The proportions of the aprons seamlessly continue to the legs and provide a spartan framing above which the hefty solid plank top appears to almost float. The overall effect is seamless, noble, and ethereal.

It is very rare to find a table of this waistless, flush-corner construction and without any bracing. The ingenious joints that allowed for this brilliant design were fragile, and without additional reinforcement were subject to failing, thus very few examples of this specific design have survived to the present day. An example shown in a Ming-dynasty woodblock illustration *Illustrated Anecdotes about the Very Best Scholars (Zhuangyuan Tukao)* suggests the frequent use of this form in everyday life.

The most similar table in form, construction, proportions and dating is illustrated by Nicholas Grindley et al., *Pure Form: Classical Chinese Furniture: Vok Collection,* Padua, 2004, pl. 26. A flush-sided corner-leg table with 'giant's arm' braces and of smaller proportion was in the Gangolf Geis Collection, and most recently sold at Eternal Ming – Treasures from the MQJ Collection; Christie's Hong Kong, 29 November 2024, lot 1108. **(Fig. 1)**

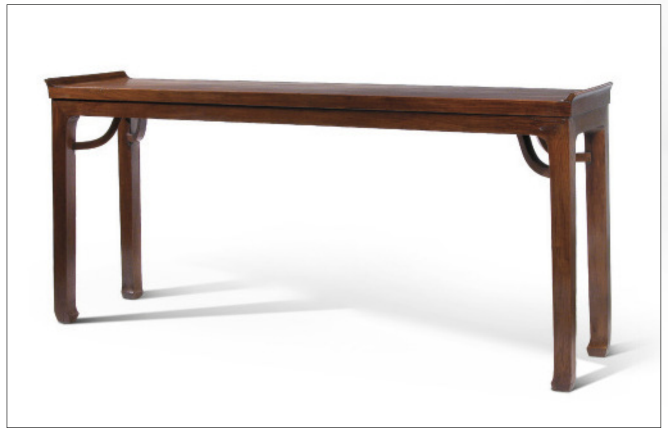
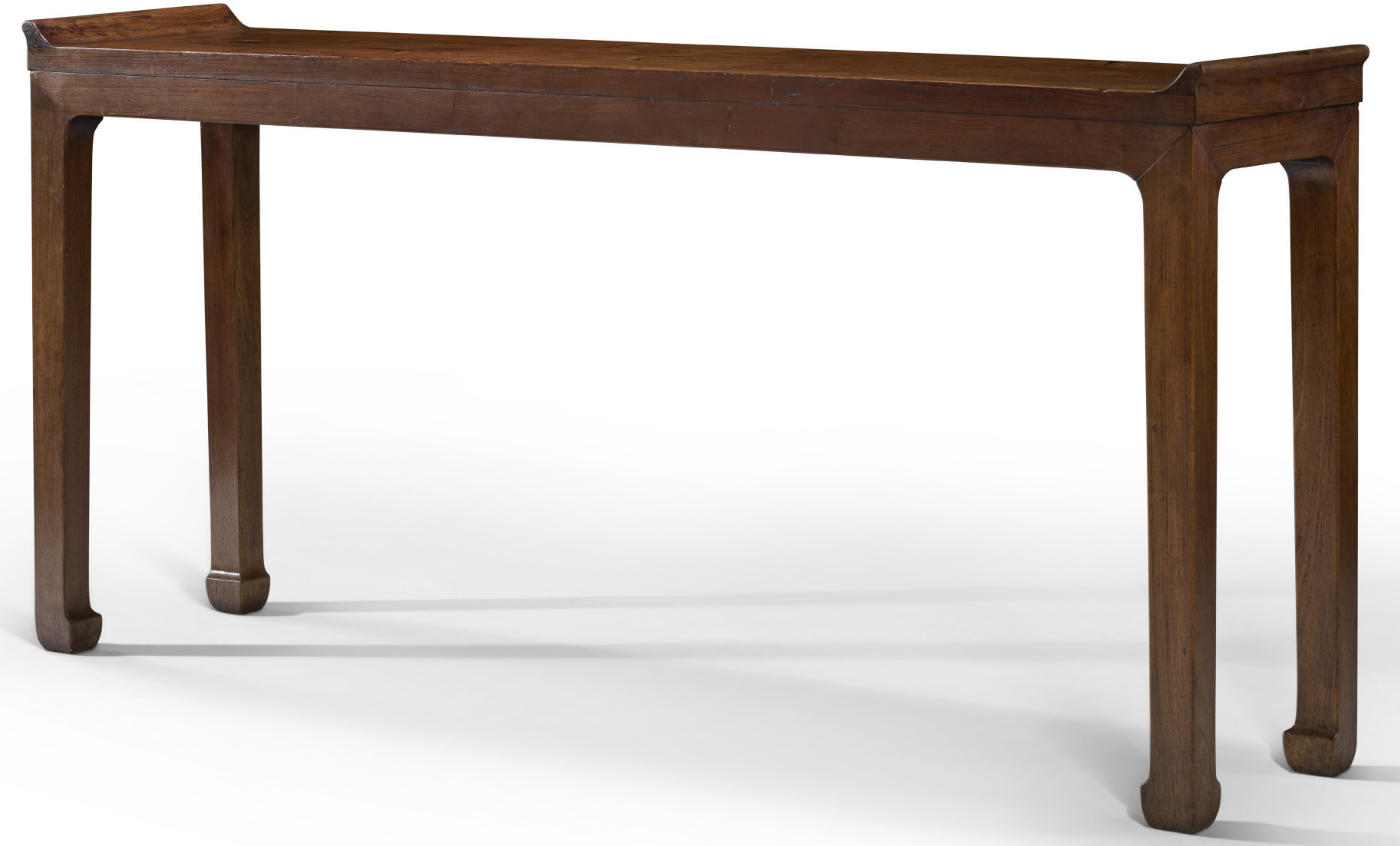


Fig. 1 A VERY RARE HUANGHUALI PLANK-TOP TABLE, QIAOTOU ZHUO, sold at Eternal Ming – Treasures from the MQJ Collection; Christie's Hong Kong, 29 November 2024, lot 1108

圖一 晚明 黃花梨獨板面霸王棖翹頭桌，嘉木留芳—『木趣居』精選明式家具；香港佳士得，2024年11月29日，拍品編號1108



The Property of a New York Collector

~812 LEARN MORE

A VERY RARE LARGE *HUANGHUALI* CLOTHES CHEST

17TH-18TH CENTURY

15⅛ in. (38.4 cm.) high, 29⅛ in. (74 cm.) wide, 19¼ in. (48.9 cm.) deep

$50,000-70,000

PROVENANCE:

Peter Lai Antiques, Hong Kong (according to label).

The Jingguantang Collection, Part II; Christie's New York, 20 March 1997, lot 24.

紐約私人珍藏

十七/十八世紀 黃花梨大衣箱

來源:

黎氏古玩，香港（據標籤）

靜觀堂珍藏（二）；紐約佳士得，1997年3月20日，拍品編號24

Though oversized hardwood chests are frequently seen in Ming-dynasty woodblock prints, **(Fig. 1)** there are relatively few extant *huanghuali* examples from this period. The present chest, dating to the 17th-18th century, would have been found in the residential quarters of an upper class family. A chest of this size would have held clothes and may have had an accompanying stand to protect the base from moisture, similar to a *huanghuali* clothes chest illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 190-1, no. 69.

A *huanghuali* clothes chest of slightly larger size, dated to the 17th century, was sold in Fine Chinese Furniture from Private American Collections; Christie's Hong Kong, 28 November 2012, lot 2016. A pair of smaller *huanghuali* clothes chests, with quatrefoil lockplate and dated 17th-18th century, was sold at Christie's New York, 21 March 2014, lot 2250.

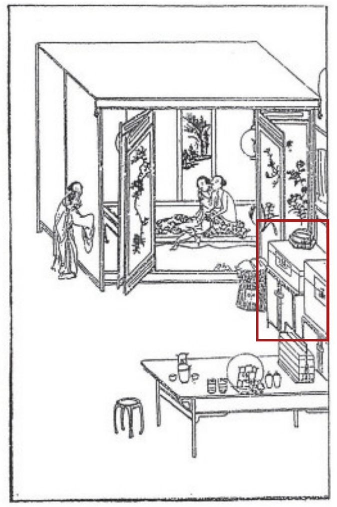
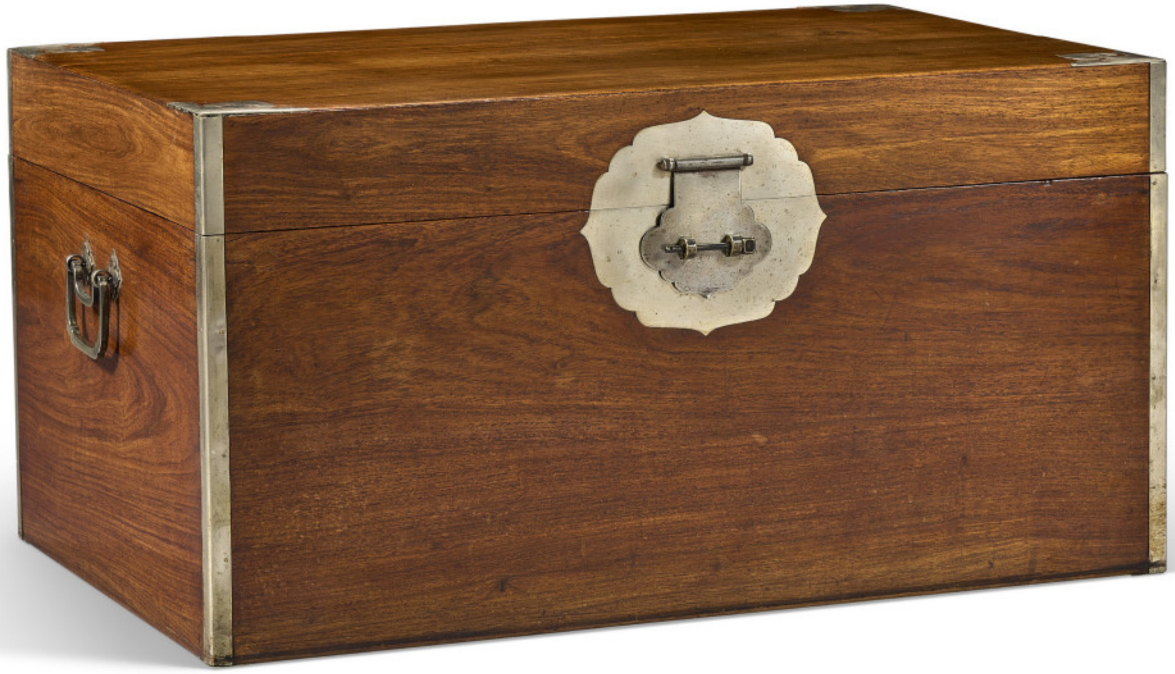


Fig. 1 Woodblock print from Jin Ping Mei Cihua (The golden Lotus), text after Wanli (1573-1620) edition, illustration after Chongzhen (1628-1644) edition.

《金瓶梅詞話》，明萬曆（1573–1620）文本刻本，明崇禎（1628–1644）插圖本



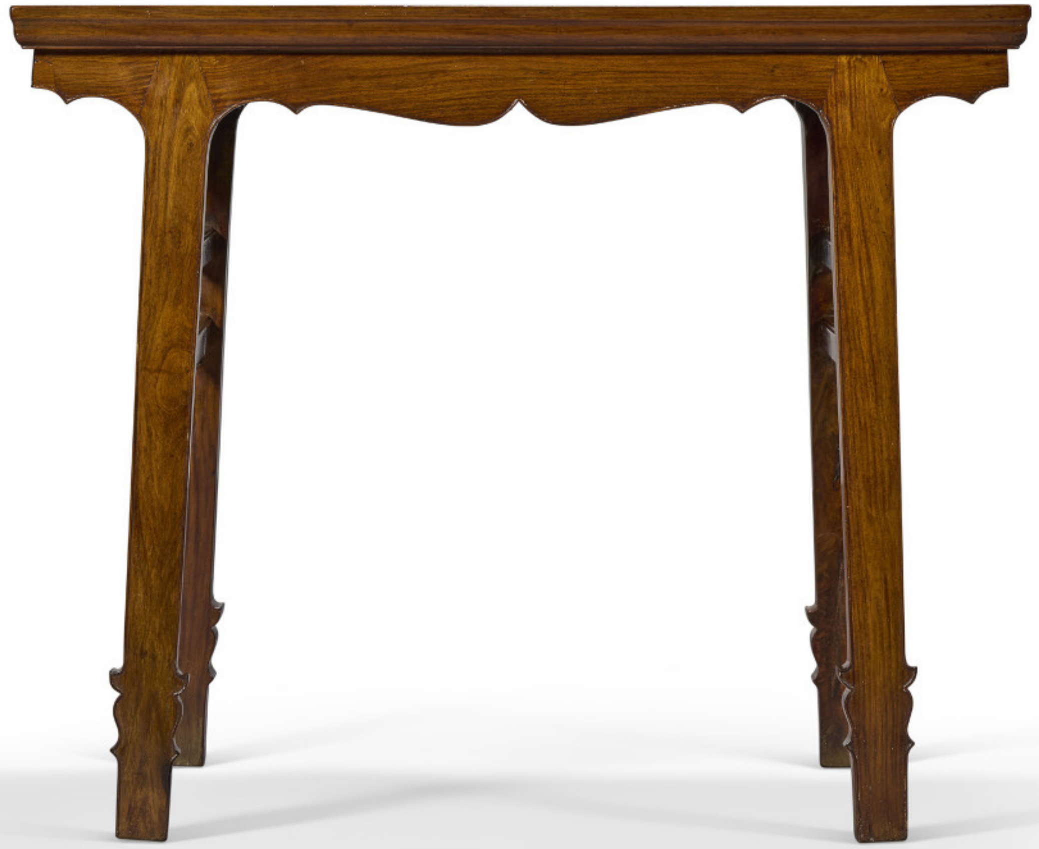
Portrait of Estella T. (1927-2024) and Robert B. (1921-2000) Moody. Photographer unknown.

Estella T. (1927–2024) 暨 Robert B. (1921–2000) Moody伉儷，佚名攝影師

From 1945 to 1950, Dr. Moody served as an officer in the U.S. Foreign Service, holding a series of consular, embassy, and special diplomatic posts in the Republic of China, Taipei, and Tokyo. Dr. Moody was U.S. Vice Consul in Chongqing and Beijing and from 1946 to 1948, Second Secretary at the American Embassy in Nanjing. While stationed in China, he worked closely with Ambassador John Leighton Stuart and served as principal author of an important treaty.

It was during his time in China that Dr. Moody assembled the furniture and decorative arts offered here. With an appreciation for fine art and antiques, he sought to collect important and unique works. After his postings in Asia, Dr. Moody returned to State Department headquarters in Washington, D.C., and the collection was shipped to the West Coast, stored in Los Angeles, and later cherished in daily use from 1965 to 2025 in the family's home in Portland, Oregon.

Professor Moody held a variety of diplomatic and academic positions throughout his career, including postings at the U.S. Embassies in Iran and Turkey, as well as faculty appointments at the University of California, the American University in Cairo, and Portland State University.



Property from the Estate of Estella T. (1927-2024) and Robert B. (1921-2000) Moody, Portland, Oregon

~813 LEARN MORE

A RARE *HUANGHUALI* RECESSED-LEG WINE TABLE

17TH-18TH CENTURY

31¾ in. (80.6 cm.) high, 38½ in. (97.8 cm.) wide, 25 in. (63.5 cm.) deep

$120,000-180,000

PROVENANCE:

Acquired in Asia during the mid-20th century and thence by descent within the family.

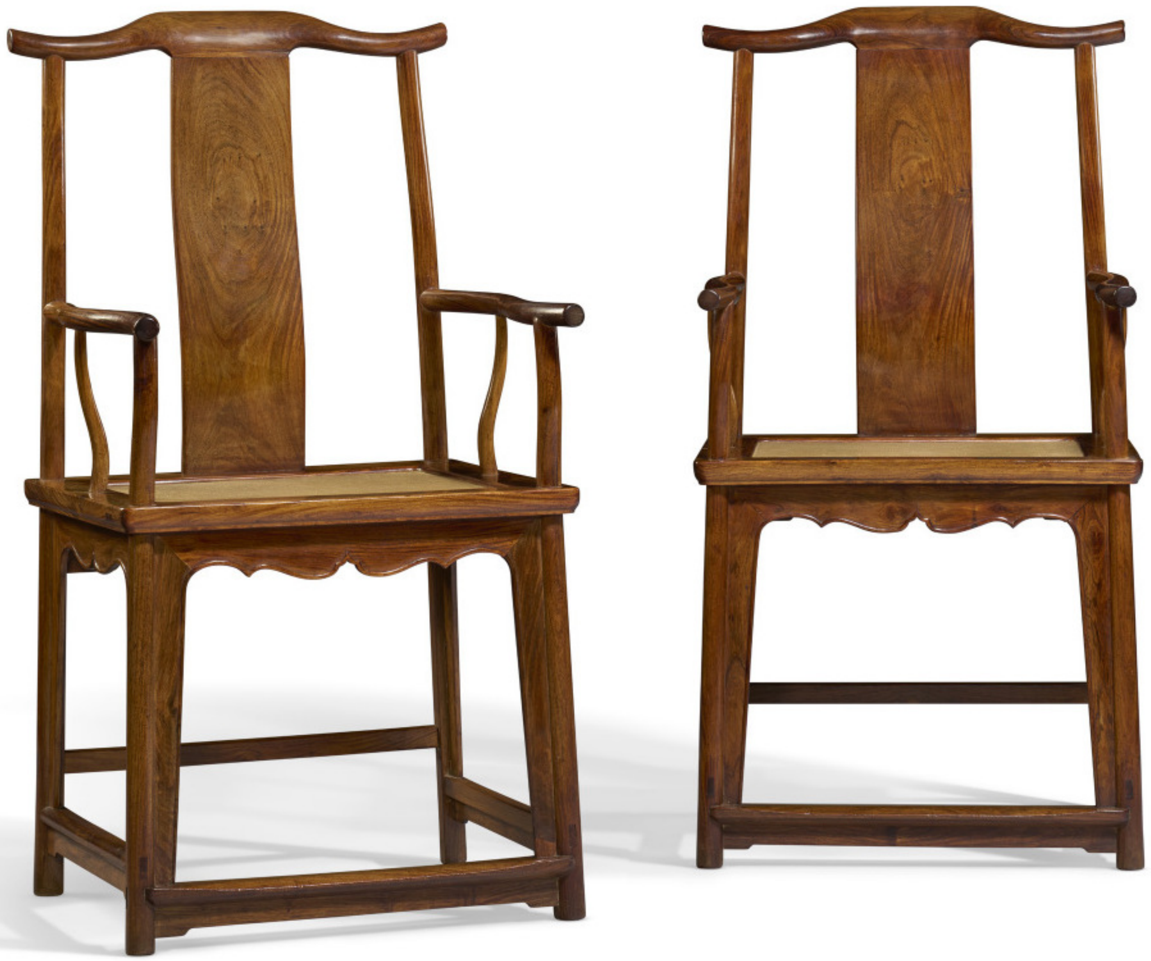
Estella T. (1927–2024) 暨Robert B. (1921–2000) Moody
伉儷舊藏，俄勒岡州波特蘭

十七/十八世紀 黃花梨夾頭榫酒桌

來源:

於20世紀中購於亞洲，後家族傳承

Easily transported and smaller in scale, tables of this size and proportions are frequently depicted in woodblock prints used in daily activities, such as for writing, displaying objects, and dining. The legs of the present table are set flush with the apron with mitred shoulder joins. The elegant cusped, beaded apron flows in an uninterrupted plane across the front of the table. The legs are further embellished with rare leaf-form designs. A *huanghuali* wine table with beautifully drawn apron and floral accents on the spandrels and feet is published by Grace Wu in *Three Decades of Ming Furniture*, Beijing, 2024, p. 72. A less robustly-proportioned *huanghuali* wine table in the Honolulu Museum of Art is illustrated by Robert Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, Hong Kong, 1971, pl. 52.



Property from the Estate of Estella T. (1927-2024) and Robert B. (1921-2000) Moody, Portland, Oregon

~814 LEARN MORE

A PAIR OF *HUANGHUALI* 'OFFICIAL'S HAT' ARMCHAIRS

18TH CENTURY

44⅛ in. (112.1 cm.) high, 22¾ in. (57.8 cm.) wide, 20½ in. (52.1 cm.) deep

$100,000-150,000

PROVENANCE:

Acquired in Asia during the mid-20th century and thence by descent within the family.

Estella T. (1927–2024) 暨Robert B. (1921–2000) Moody伉儷舊藏，俄勒岡州波特蘭

清十八世紀 黃花梨四出頭官帽椅一對

來源:

於20世紀中購於亞洲，後家族傳承

A pair of *huanghuali* 'official's hat' armchairs of comparable proportions, with plain aprons and spandrels under the seat and cut off ends on the crest rail and arms, is illustrated in Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties,* Hong Kong, 1997, pl. 3. Another similar pair, but of taller size and with cusped aprons, was sold at Christie's New York, 13 September 2019, lot 892.

Property from the Estate of Estella T. (1927-2024) and Robert B. (1921-2000) Moody, Portland, Oregon

~815 LEARN MORE

A PAIR OF *HUANGHUALI* SQUARE-CORNER CABINETS

18TH-19TH CENTURY

56 in. (142.2 cm.) high, 30¾ in. (78.1 cm.) wide, 17¾ in. (45.1 cm.) deep

$100,000-150,000

PROVENANCE:

Acquired in Asia during the mid-20th century and thence by descent within the family.

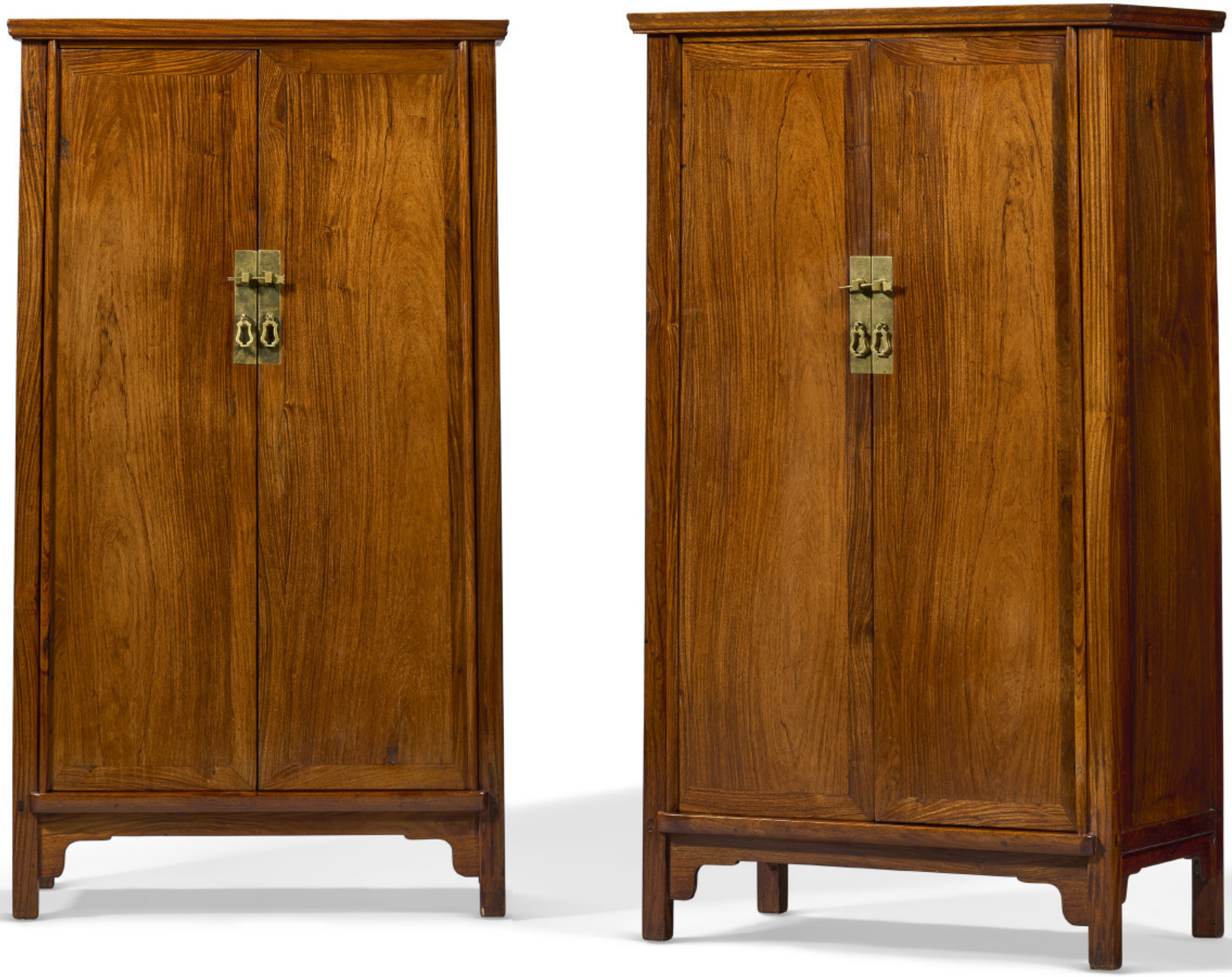
Estella T. (1927–2024) 暨Robert B. (1921–2000) Moody伉儷舊藏，俄勒岡州波特蘭

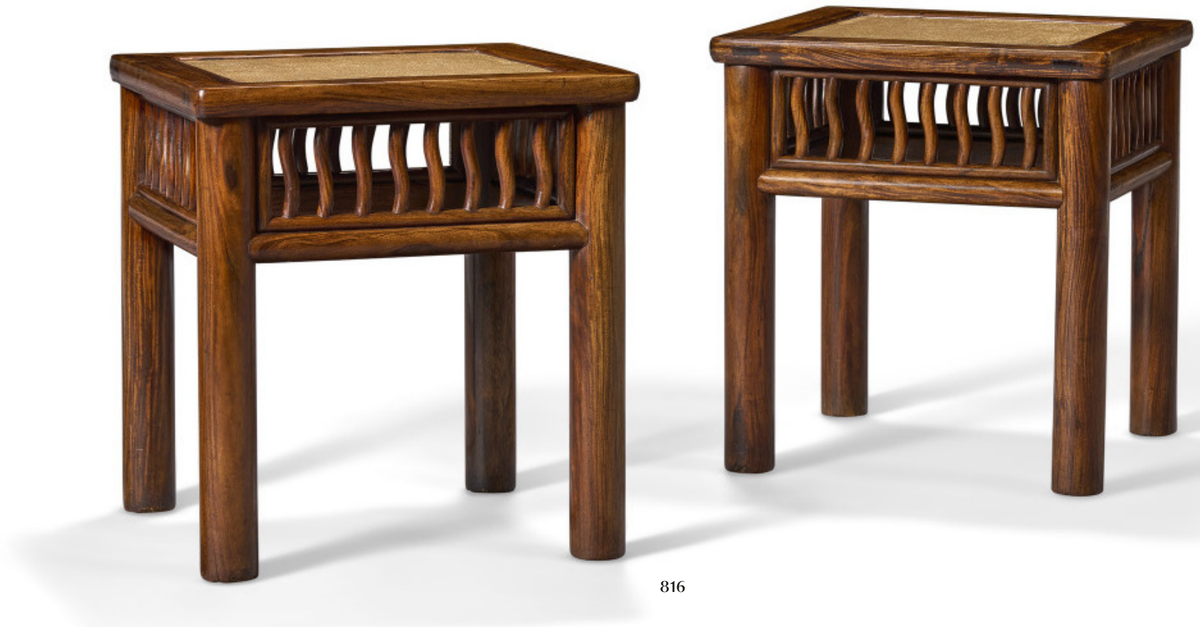
清十八/十九世紀 黃花梨方角櫃一對

來源:

於20世紀中購於亞洲，後家族傳承

The simple, austere lines of these cabinets create an elegant silhouette. The pair is distinguished by the thoughtful use of matched doors featuring a pattern of dynamic, swirling grain. A *huanghuali* square-corner cabinet with bookmatched doors and of slightly larger proportions is illustrated in Robert. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties,* Hong Kong, 1997, pl. 121.





816

Property from the Estate of Estella T. (1927-2024) and Robert B. (1921-2000) Moody, Portland, Oregon

~816 LEARN MORE

A RARE PAIR OF *HUANGHUALI* STOOLS

18TH CENTURY

18¾ in. (47.6 cm.) high, 17¼ in. (43.8 cm.) square

$12,000-18,000

PROVENANCE:

Acquired in Asia during the mid-20th century and thence by descent within the family.

Estella T. (1927–2024) 暨Robert B. (1921–2000) Moody伉儷舊藏，俄勒岡州波特蘭

清十八世紀 黃花梨方凳一對

來源:

於20世紀中購於亞洲，後家族傳承

The Property of an American Collector

~817 LEARN MORE

A *HUANGHUALI* CORNER-LEG TABLE

17TH-18TH CENTURY

34⅛ in. (86.7 cm.) high, 68 in. (172.8 cm.) wide, 20¼ in. (51.4 cm.) deep

$40,000-60,000

PROVENANCE:

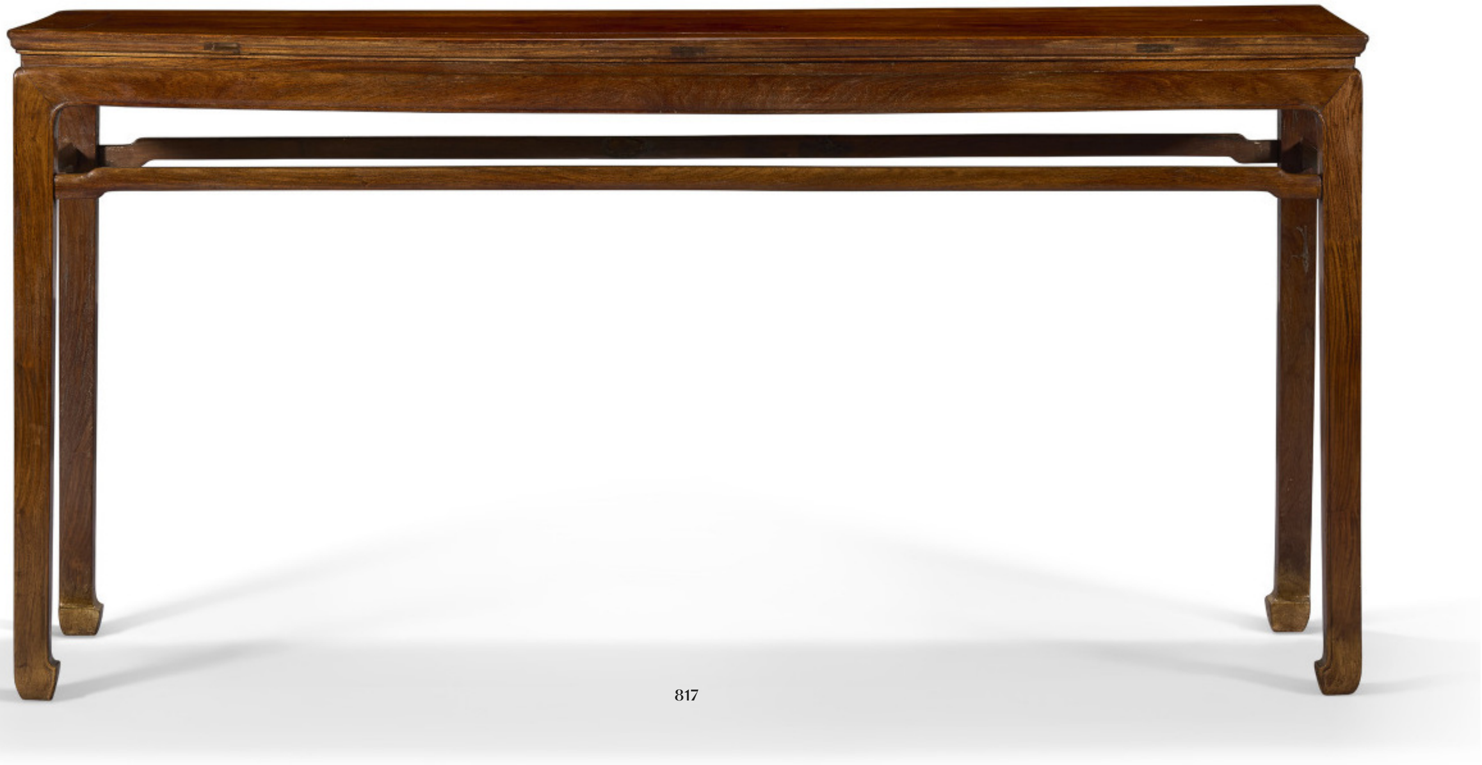
Colonel Lee Caraway Bizzell (1893-1994), Gloucester, Virginia.
Judge John E. DeHardit (1924-2006) Collection, Gloucester, Virginia, and thence by descent within the family

美國私人珍藏

十七/十八世紀 黃花梨有束腰羅鍋棖長方桌

來源:

Lee Caraway Bizzell（1893 – 1994）上校珍藏，維吉尼亞州格洛斯特
John E. DeHardit（1924 – 2006）法官珍藏，維吉尼亞州格洛斯特，後於家族傳承



817

Another Property

~818 LEARN MORE

A PAIR OF *HUANGHUALI* HORSESHOE-BACK ARMCHAIRS

17TH-18TH CENTURY

39¼ in. (99.7 cm.) high, 26¼ (66.7 cm.) wide, 23¾ (60.3 cm.) deep

$60,000-80,000

PROVENANCE:

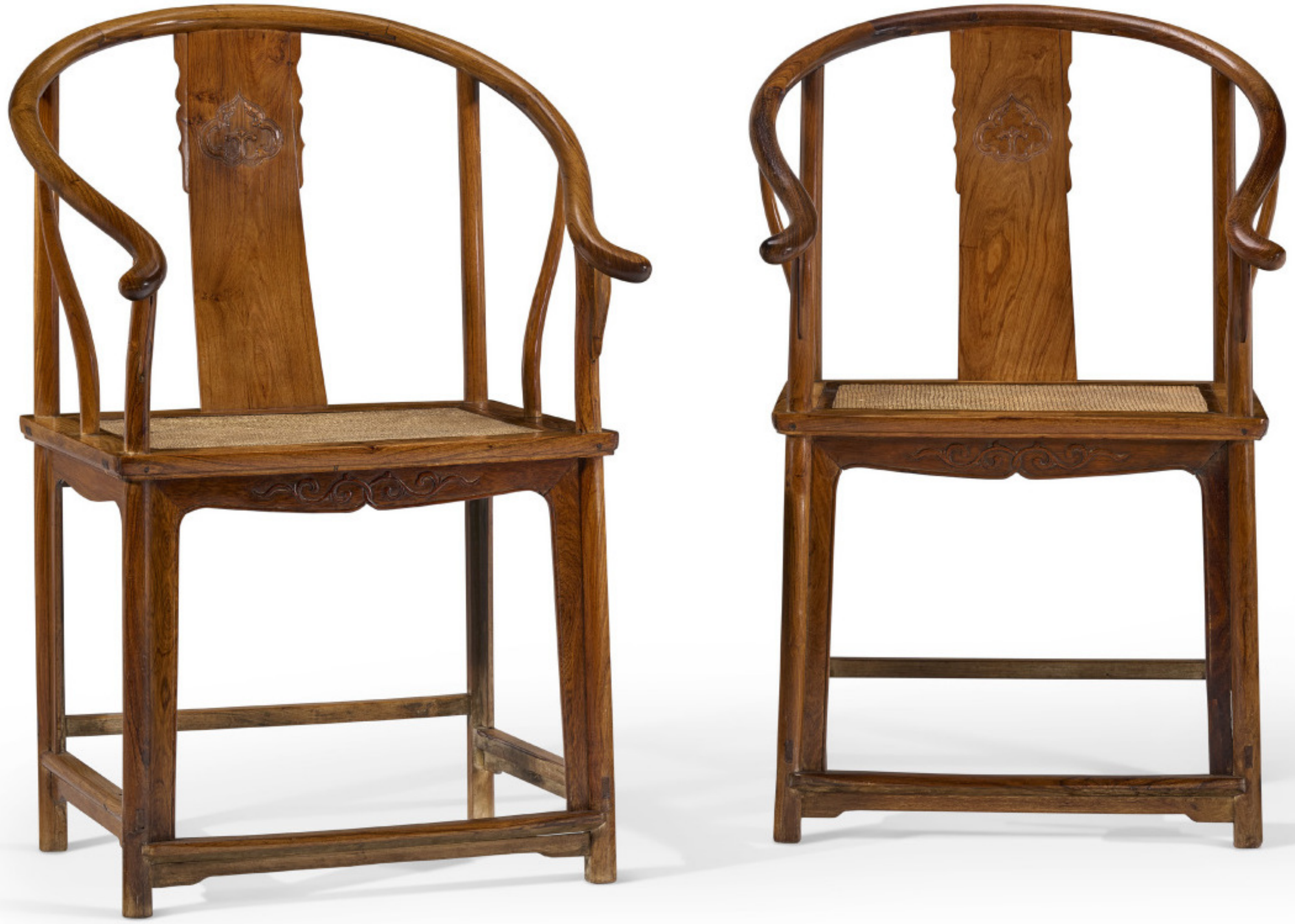
Sotheby's New York, 31 May 1994, lot 607.
Private collection, Connecticut.

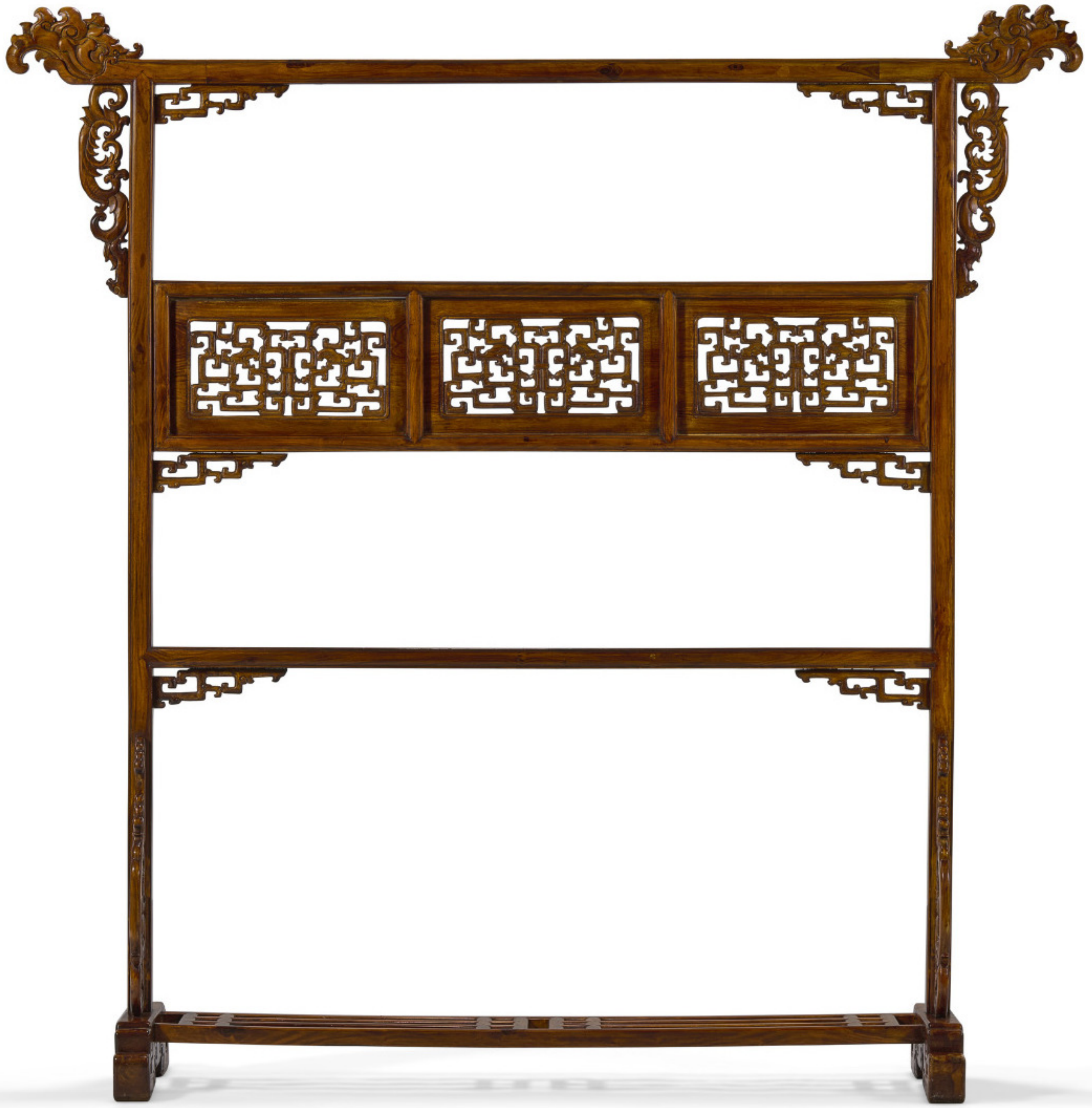
十七/十八世紀 黃花梨圈椅一對

來源:

紐約蘇富比，1994年5月31日，拍品編號607
康涅狄格州私人珍藏

One of four types of Chinese chairs, the horseshoe-back armchair is one of the most popular forms within Chinese furniture. The delicate, simple lines and graceful curve of the crestrail lend the horseshoe-back armchair its elegant appearance. A pair of *huanghuali* horseshoe-back armchairs similarly decorated with a *ruyi*-head medallion carved with confronting *chilong* on the backsplat was sold at Christie's New York, 23 September 2022, lot 796.





Property from a West Coast Collection

~819 LEARN MORE

A RARE *HUANGHUALI* CLOTHES RACK

69¼ in. (175.8 cm.) high, 69 in. (175.3 cm.) wide, 18⅝ in. (47.3 cm.) deep

$30,000-50,000

PROVENANCE:

Acquired in Los Angeles in 2005.

美國西岸珍藏

黃花梨透雕螭龍紋衣架

來源:

2005年購於洛杉磯

The present clothes rack is almost identical in design and proportions to one owned and illustrated by Gustav Ecke in *Chinese Domestic Furniture,* Rutland, Vermont and Tokyo, 1962, pl. 122, nos. 147, 149, 150. **(Fig. 1)** The present clothes rack has the same proportions and dynamic carving, seen in the floral terminals and intricate openwork panels. The current whereabouts of Ecke's clothes rack is unknown.

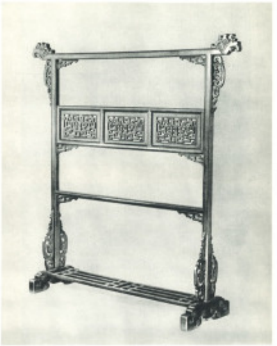


Fig.1 A *huanghuali* clothes rack, illustrated by Gustav Ecke in *Chinese Domestic Furniture*, 1962, pl. 122.

圖一 黃花梨衣架，載錄於Gustav Ecke，《Chinese Domestic Furniture》，1962年，圖版編號122

Various Properties

~820 LEARN MORE

A *HUANGHUALI* FOLDING MIRROR STAND

18TH CENTURY

Assembled: 10½ in. (26.8 cm.) high, 11¼ in. (28.6 cm.) wide, 12½ in. (31.8 cm.) deep

$6,000-8,000

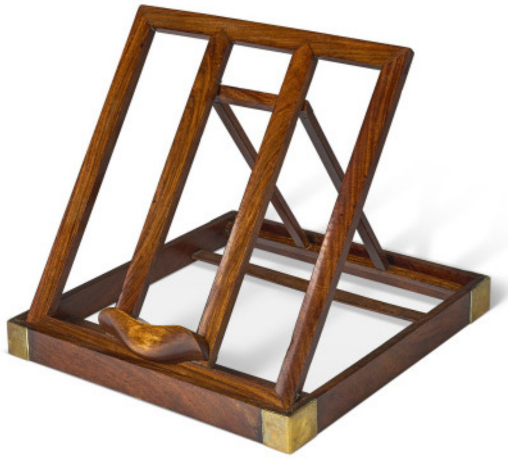
PROVENANCE:

Evelyn's, San Francisco, circa 1987-90.
Private collection, Chicago.

清十八世紀 黃花梨鏡架

來源:

Evelyn's，舊金山，1987–90年前後
芝加哥私人珍藏



820

~821 LEARN MORE

A RARE CHINESE EXPORT *HUANGHUALI* WRITING TABLE

18TH-19TH CENTURY

45 in. (114.3 cm.) high, 34⅞ in. (88.7 cm.) wide, 24 in. (61 cm.) deep

$30,000-50,000

PROVENANCE:

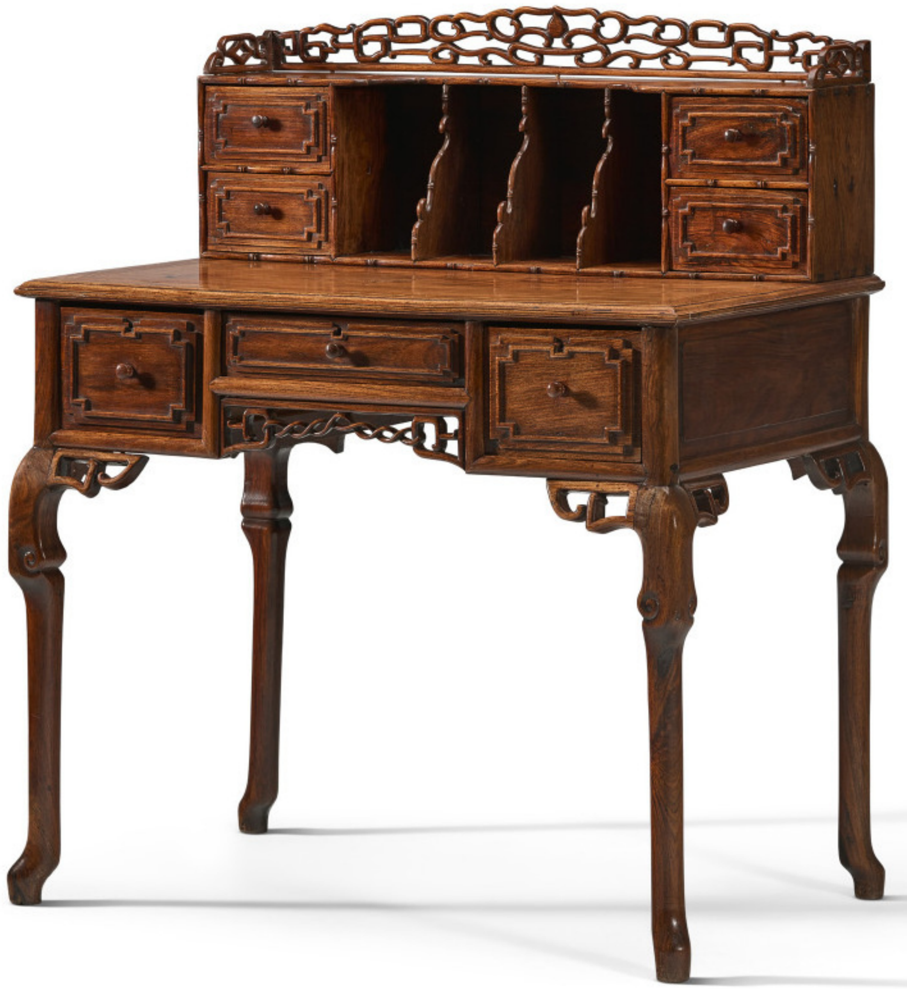
Christie's South Kensington, 8 March 1995, lot 271.
Bruce (1918-2015) and Ruth Stricker (1935-2020) Dayton, Minneapolis, Minnesota.

This elegant writing table is a rare example of Western-influenced design executed in *huanghuali* using traditional Chinese furniture construction techniques. Close examination of the carving and decorative motifs suggests that the Chinese carpenter drew inspiration from design books, such as Thomas Chippendale's *The Gentleman & Cabinet-Maker's Director*, first published in 1774. Details such as the outline of the drawers in high relief and the twisting scrollwork on the upper gallery suggest an interpretation of a printed design rather than working from a three dimensional-example. As an example, the twisting scrollwork centered on a tear drop on the upper gallery is a clear reference to a commonly seen Chinese furniture design motif of two *chilong* confronting on a flaming pearl. A small British desk, dated circa 1765, in satinwood, purpleheart and padouk in The Metropolitan Museum of Art, object number 1974.356.211, with attenuated cabriole leg terminating in shaped brass feet, keyfret brass mounts along the waist and drawers, and upper cabinets with architectural gallery, could be a model for the present desk.

清十八/十九世紀 外銷黃花梨書桌

來源:

倫敦南肯辛頓佳士得，1995年3月8日，拍品編號271
布魯斯（Bruce，1918 – 2015）與露絲（Ruth Stricker，1935 – 2020）戴頓伉儷珍藏，明尼蘇達州明尼阿波利斯



821

Property from a Distinguished American Private Collection

~822 LEARN MORE

A BURL-INSET *HUANGHUALI* SIDE TABLE

19TH CENTURY

31¾ in. (80.6 cm.) high, 27⅜ in. (69.4 cm.) wide, 15⅜ in. (38.9 cm.) deep

$40,000-60,000

PROVENANCE:

Peter Lai Antiques, Hong Kong (according to label).

美國顯赫私人珍藏

清十九世紀 黃花梨嵌癭木帶屜板小平頭案

來源:

黎氏古玩，香港（據標籤）

Property from a Distinguished American Private Collection

~823 LEARN MORE

A PAIR OF *HUANGHUALI* 'OFFICIAL'S HAT' ARMCHAIRS

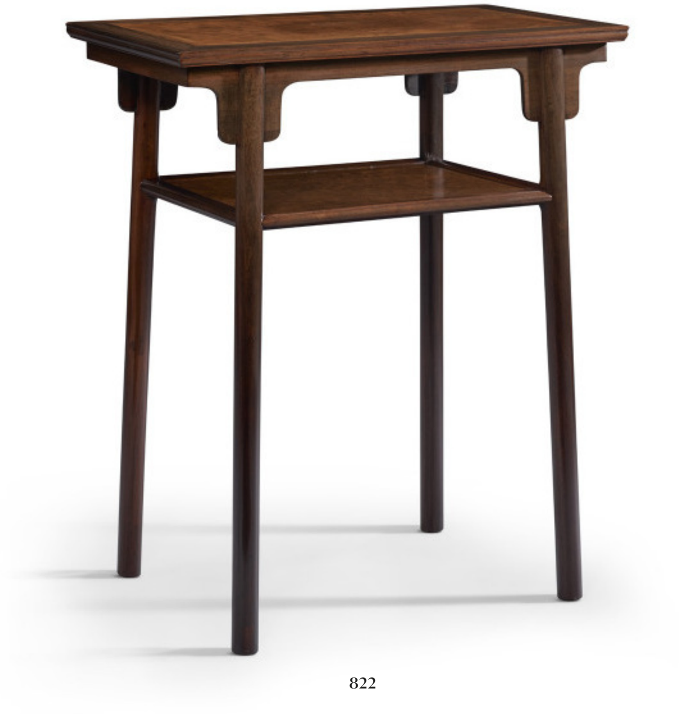
LATE QING DYNASTY

44 in. (111.8 cm.) high, 24⅝ in. (62.5 cm.) wide, 20⅜ in. (51.9 cm.) deep

$50,000-70,000

美國顯赫私人珍藏

晚清 黃花梨四出頭官帽椅一對



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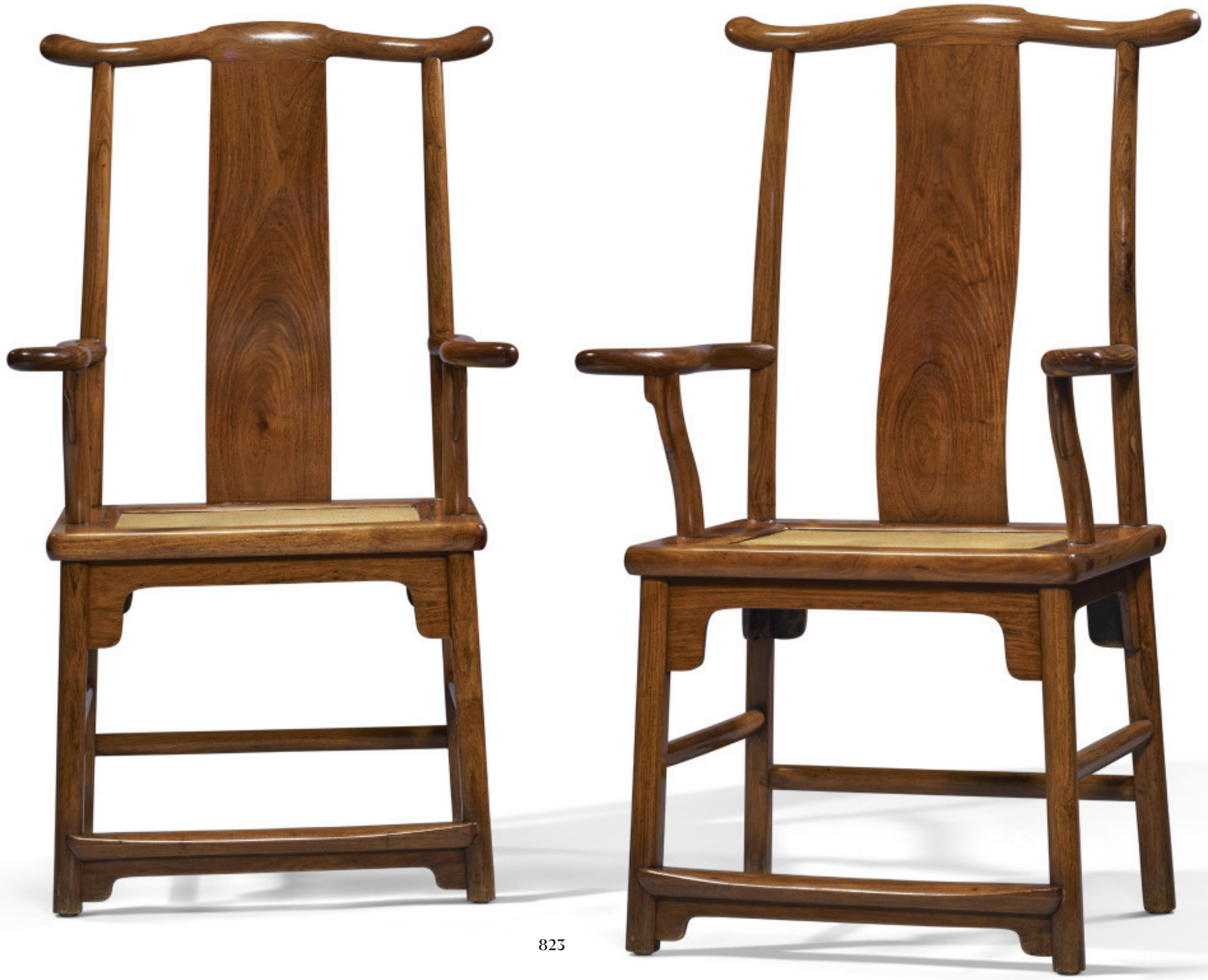

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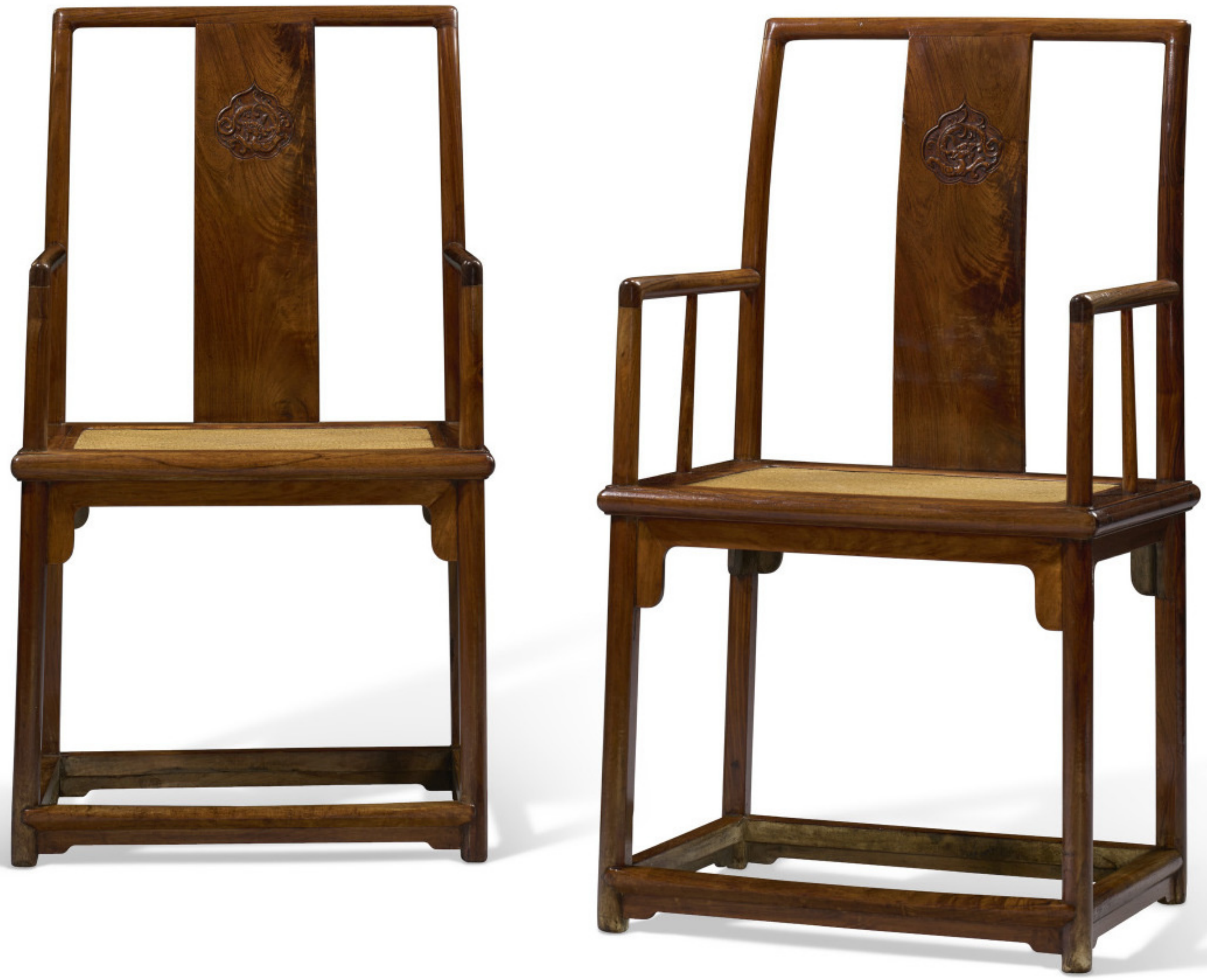


Property from a Distinguished American Private Collection

~824 LEARN MORE

A PAIR OF *HUANGHUALI* 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS

18TH CENTURY

40¼ in. (102.2 cm.) high, 22¾ in. (57.8 cm.) wide, 18 in. (44.7 cm.) deep

$100,000-150,000

PROVENANCE:

Acquired in Hong Kong, 30 November 2004.

美國顯赫私人珍藏

清十八世紀 黃花梨南官帽椅一對

來源:

購於香港，2004年11月30日

The 'southern official's hat' armchair is one of the most popular forms in Chinese furniture construction. They differ from the 'official's hat' armchair in that their crestrails continue into the back posts as opposed to extending beyond them. The continuous line of the crestrail joining into the rear upright posts is achieved with a rounded, right angle joint called a 'pipe-joint,' which is again used to join the curved arms to the front upright posts. A similarly proportioned pair of *huanghuali* 'southern official's hat' armchairs, with plain back splats, formerly in the collection of Dr. Frank E. and Lillian Whitacre, was sold at Christie's New York, 18-19 March 2021, lot 841.

Property from a Distinguished American Private Collection

825 LEARN MORE

A MAGNIFICENT PAIR OF FINELY-CARVED 'HUNDRED ANTIQUES' *ZITAN* COMPOUND CABINETS AND HATCHESTS

19TH CENTURY

87½ in. (222.3 cm.) high, 50⅜ in. (127.8 cm.) wide,
22½ in. (57.2 cm.) deep

$150,000-250,000

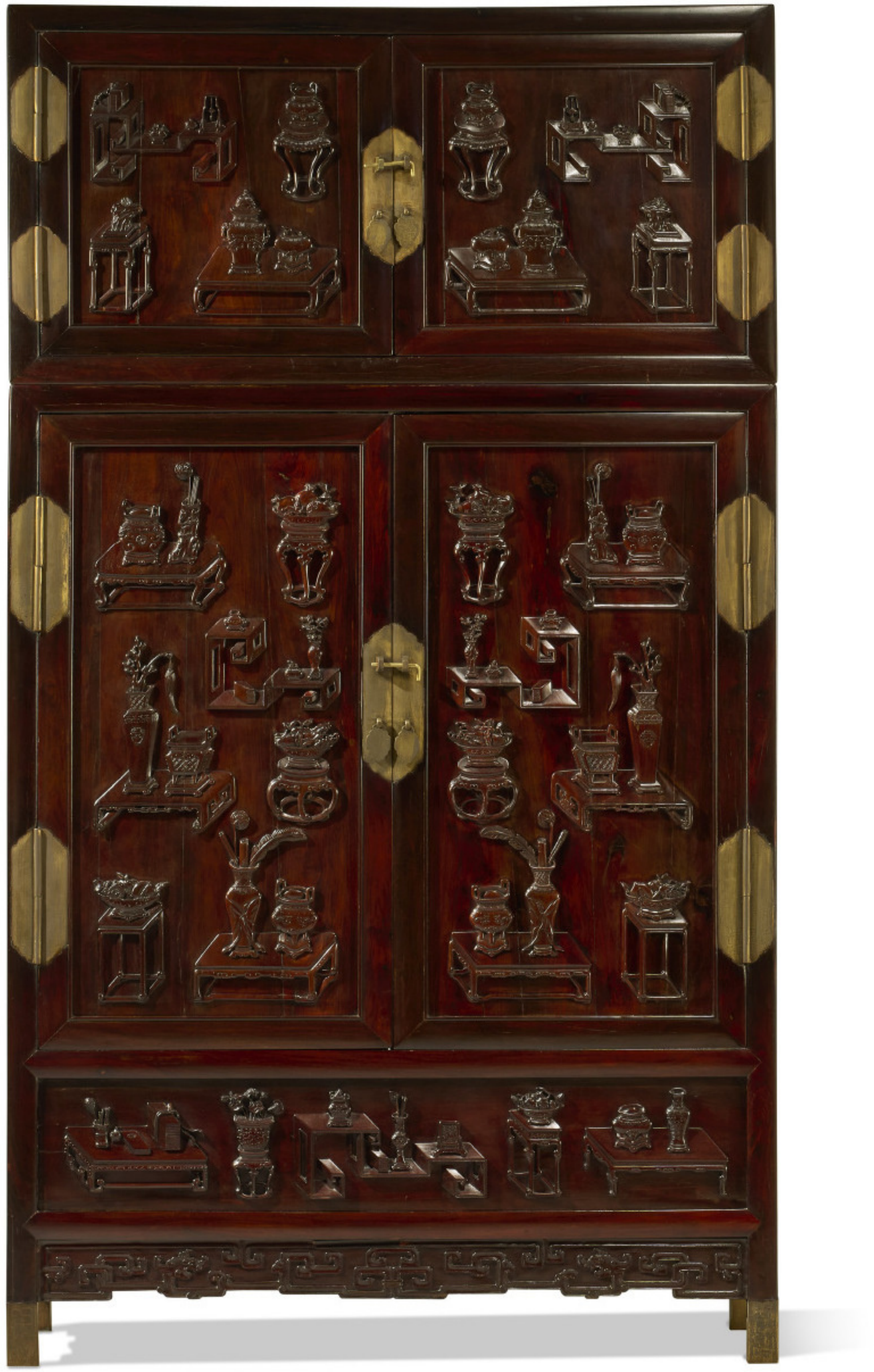
PROVENANCE:
Acquired in 2002.

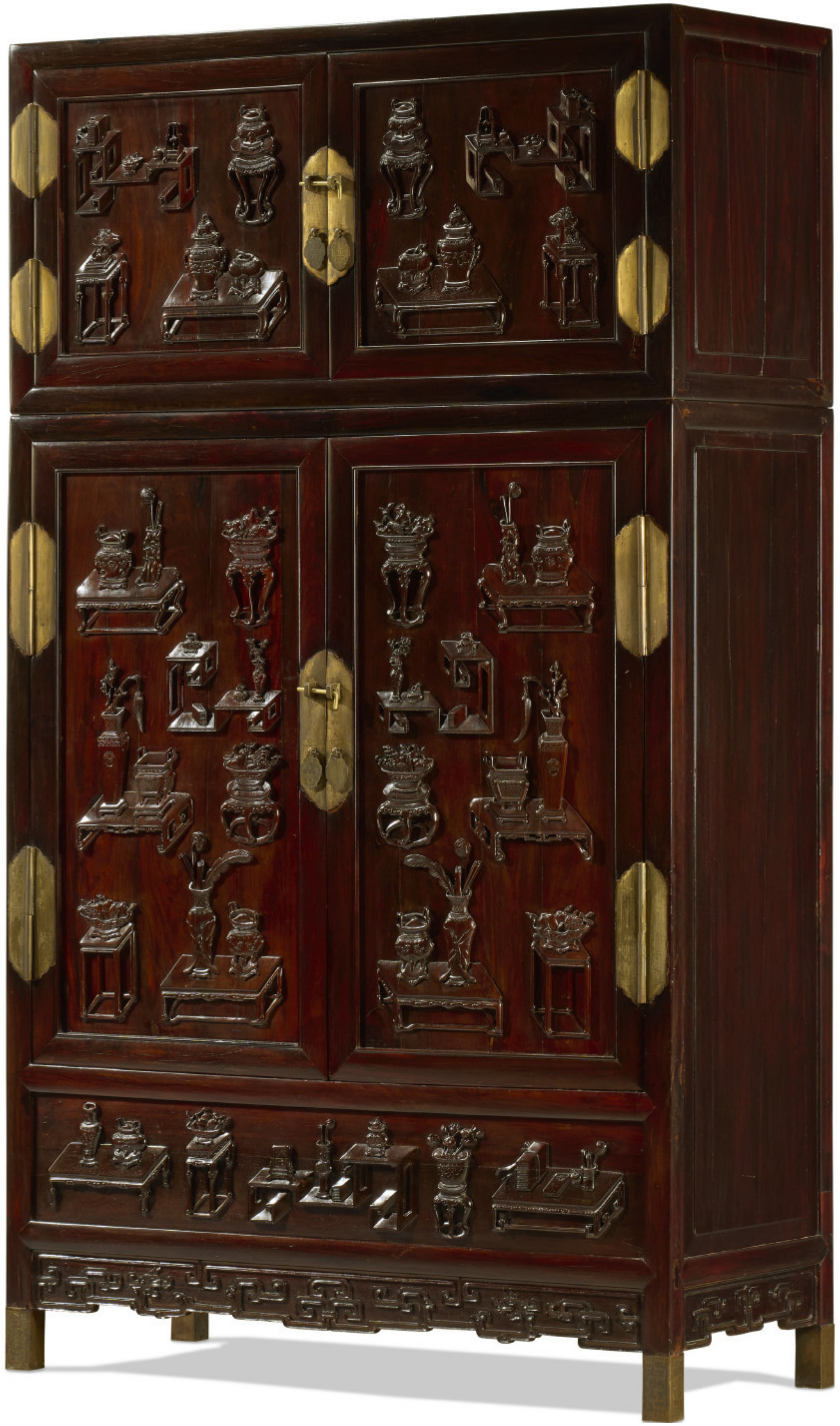
美國顯赫私人珍藏

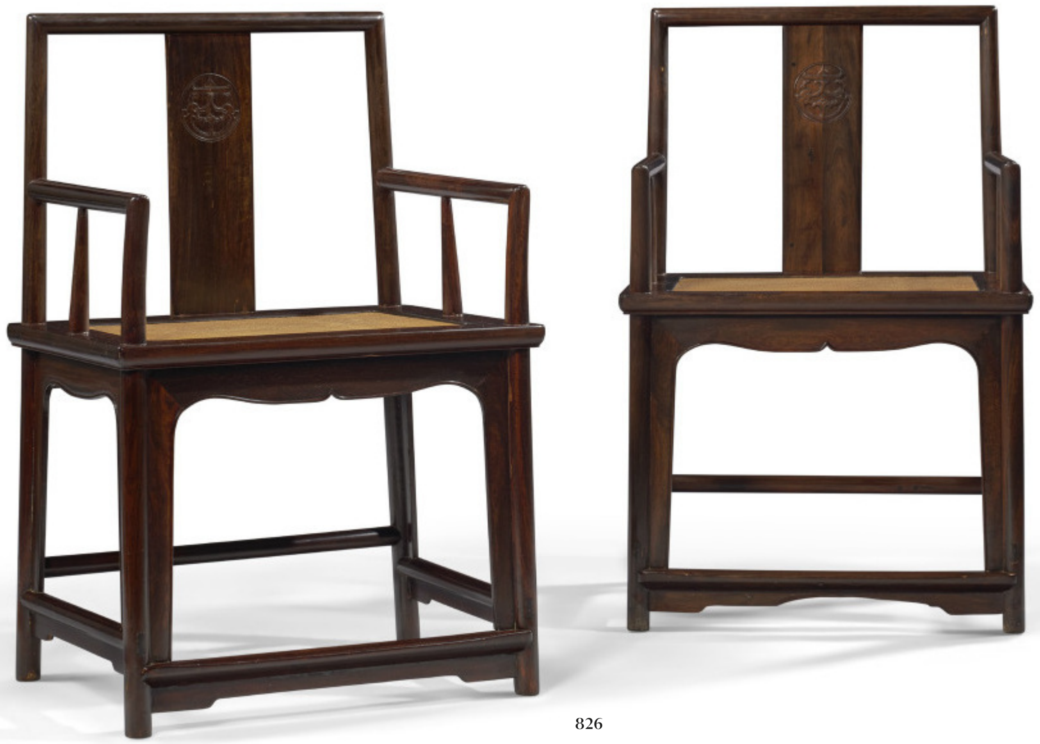
清十九世紀 紫檀雕博古圖四件櫃

來源:
購於2002年

Of imposing size and finely carved in mirror image with antiques on the doors, the present pair would have been important furnishings in creating an imposing and majestic interior space. The present pair is related to a pair of compound cabinets and hatchests inset with various antiques in *cloisonne* enamel, porcelain and hardstones illustrated by Wan Yi, Wang Shuqing and Lu Yanzhen (compilers), translated by R. Scott and E. Shipley, *Daily Life in the Forbidden City - The Qing Dynasty 1644-1912*, Harmondsworth, 1988, pl. 202. A pair of hardwood compound cabinets and hatchests carved allover with antiques was sold at Christie's New York, 14 September 2018, lot 1257.







826

Property from a Distinguished American Private Collection

826 LEARN MORE

A PAIR OF *ZITAN* LOW-BACK ARMCHAIRS

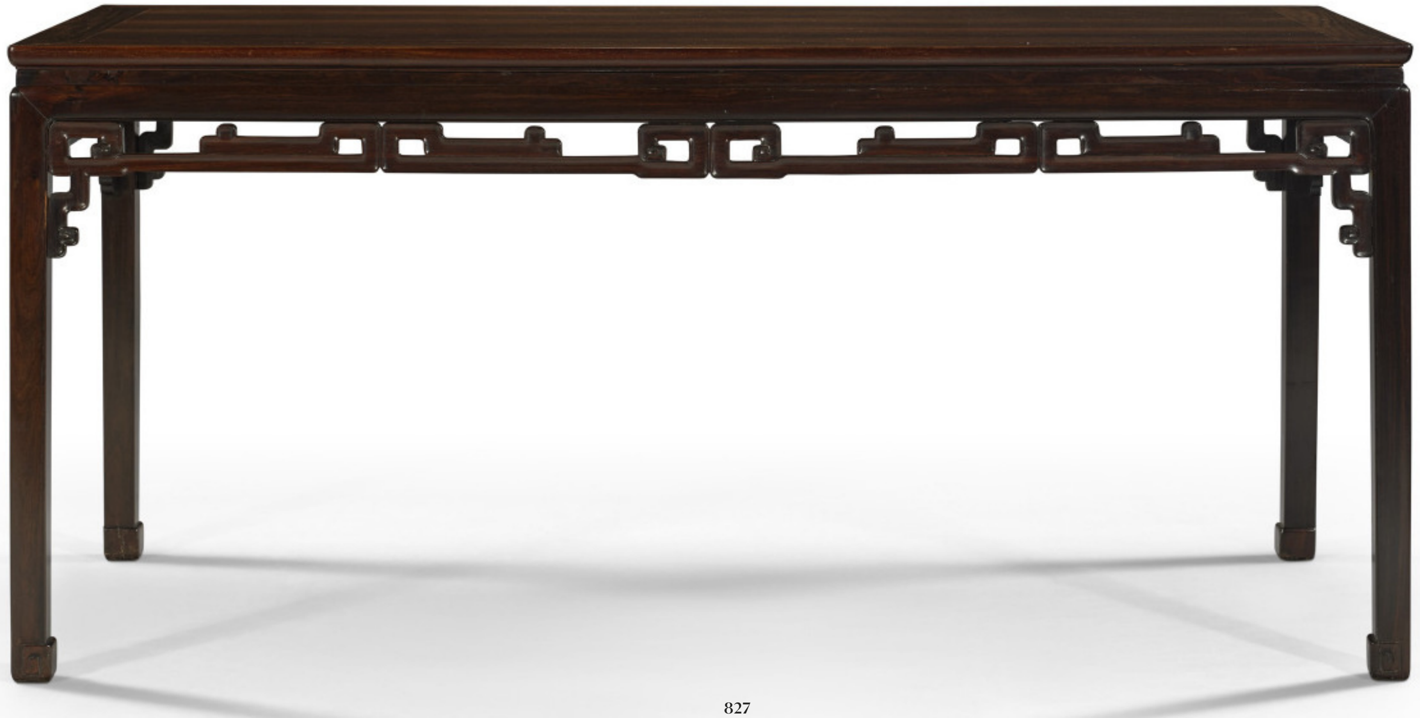
LATE QING DYNASTY

35 in. (88.9 cm.) high, 23⅜ in. (59.3 cm.) wide, 18¼ in. (46.4 cm.) deep

$20,000-30,000

美國顯赫私人珍藏

晚清 紫檀玫瑰椅一對



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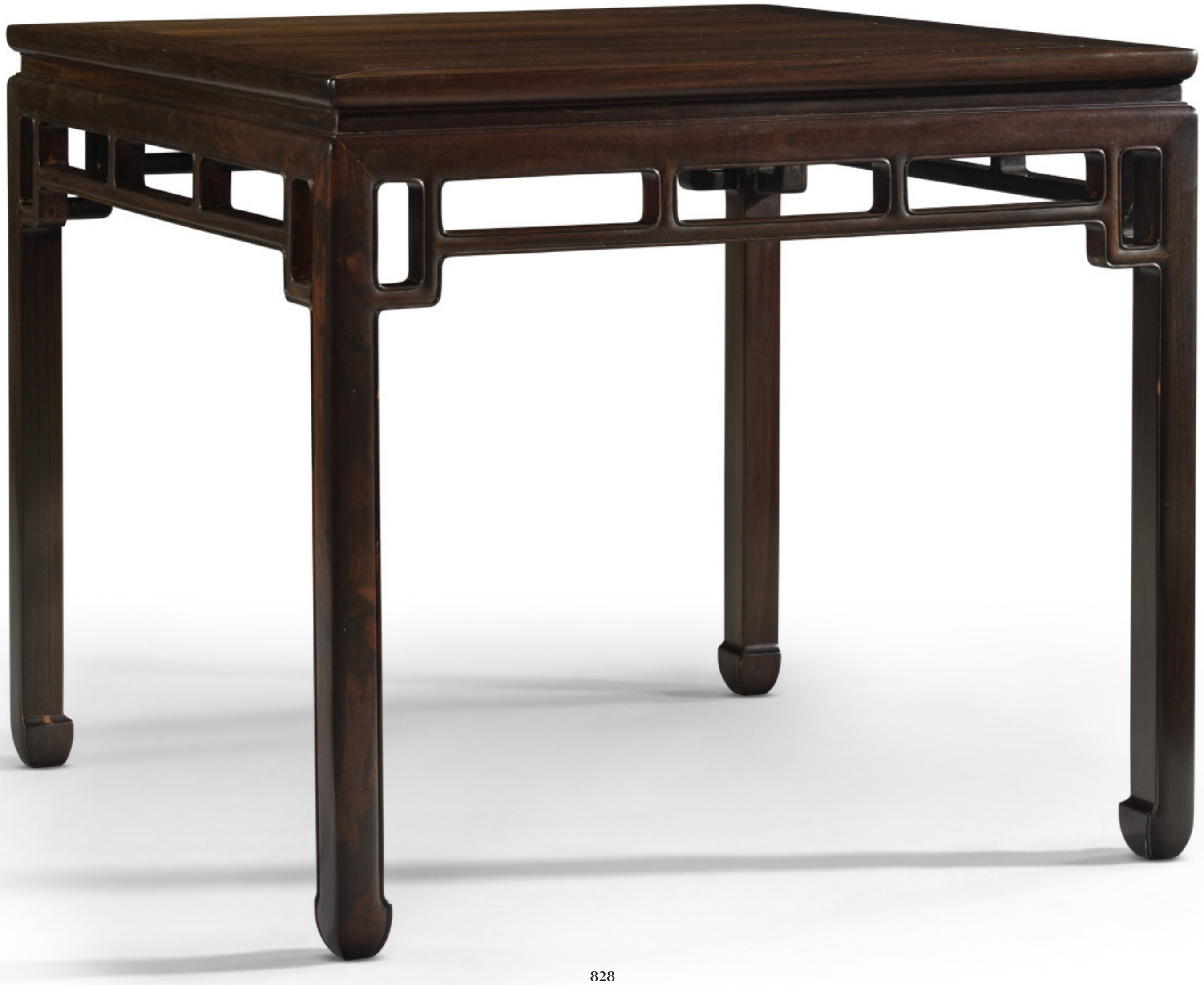


828

Property from a Distinguished American Private Collection

827 LEARN MORE

A LARGE *ZITAN* CORNER-LEG PAINTING TABLE

19TH CENTURY

31¼ in. (79.4 cm.) high, 68¼ in. (173.4 cm.) wide, 32⅛ in. (81.6 cm.) deep

$25,000-35,000

PROVENANCE:

Peter Lai Antiques, Hong Kong (according to the label).

美國顯赫私人珍藏

清十九世紀 紫檀大畫案

來源:

黎氏古玩，香港（據標籤）

Property from a Distinguished American Private Collection

828 LEARN MORE

A *ZITAN* SQUARE TABLE

19TH CENTURY

32¾ in. (83.2 cm.) high, 37¾ in. (95.9 cm.) square

$50,000-70,000

清十九世紀 紫檀方桌

Property from a Distinguished American Private Collection

829 LEARN MORE

A PAIR OF *ZITAN* ARMCHAIRS

19TH CENTURY

44 in. (111.7 cm.) high, 27 in. (68.5 cm.) wide, 19¼ in. (48.9 cm.) deep

$25,000-35,000

PROVENANCE:

My Humble House, Taipei (according to the label).

LITERATURE:

C.Y. Tsai, *Zitan: The Most Noble Hardwood*, My Humble House Publications, Taipei, 1996, pp. 58-9. (one chair)

美國顯赫私人珍藏

清十九世紀 紫檀扶手椅一對

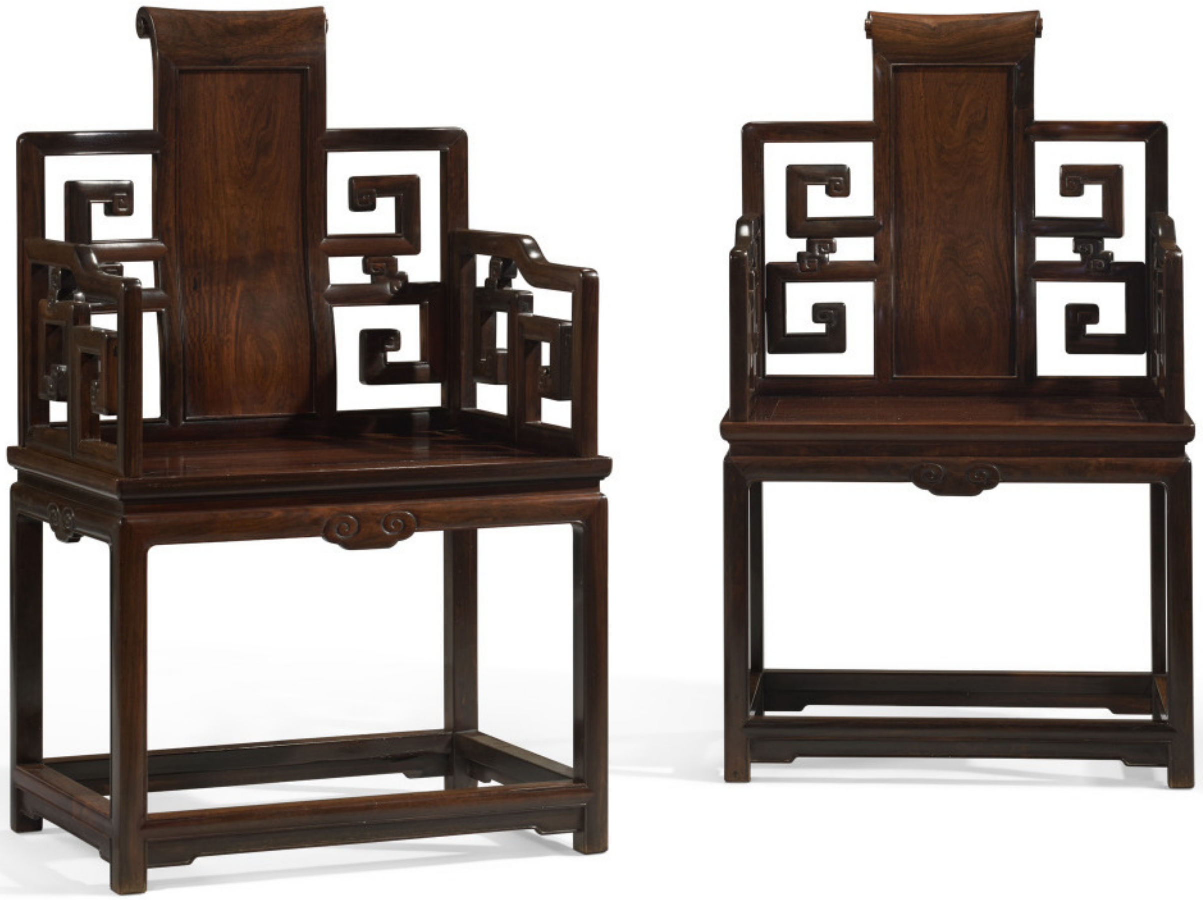
來源:

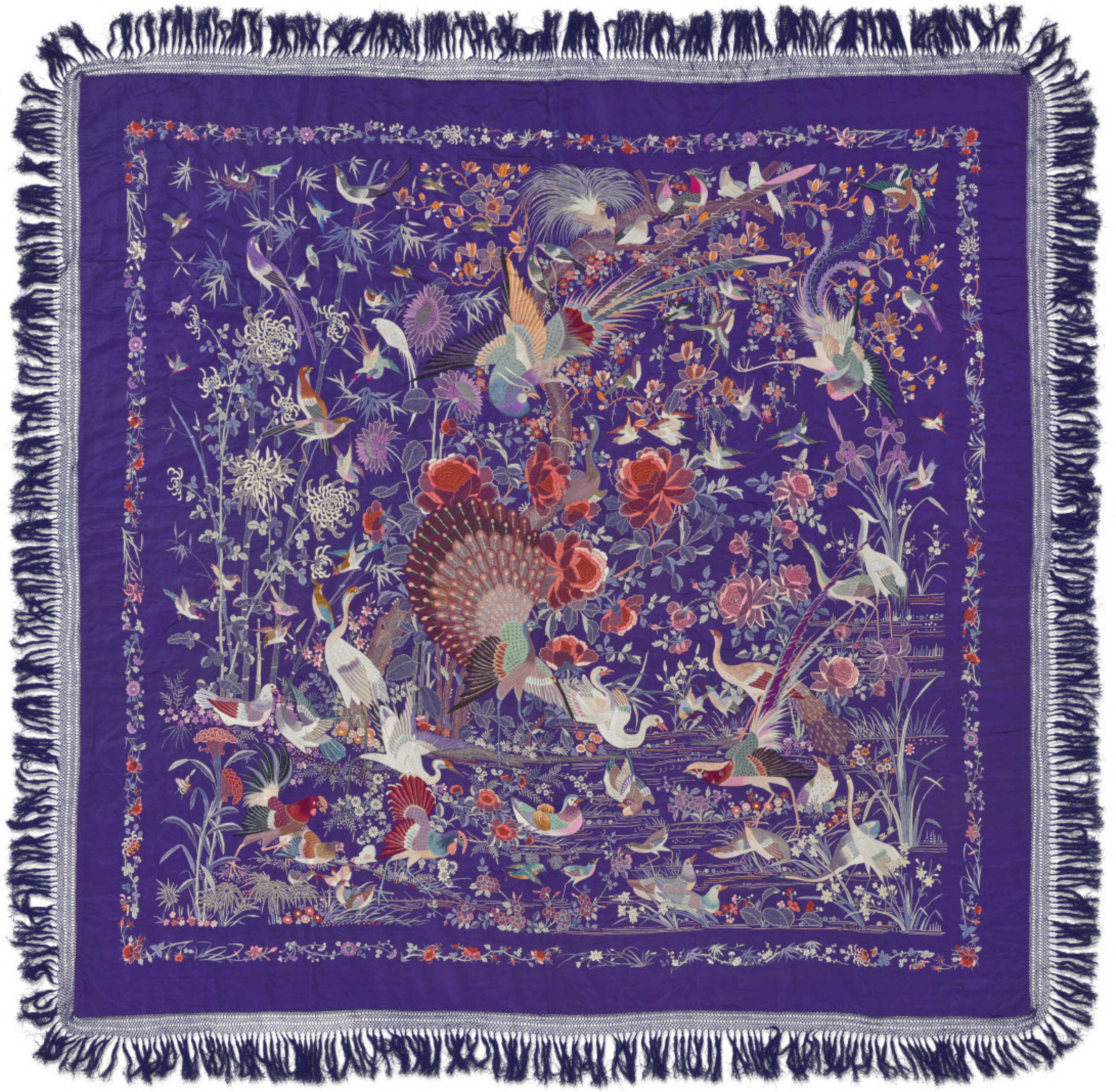
寒舍，台北（據標籤）

出版:

蔡辰洋，《紫檀》，台北，1996 年，頁58–9（其一）

A pair of *hongmu* armchairs with scrolled back and sides and a scrolled headrest carved with a bat and chime, dated to the mid-Qing period, is illustrated by Tian Jiaqing in *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1996, no. 40.





Various Properties

830 LEARN MORE

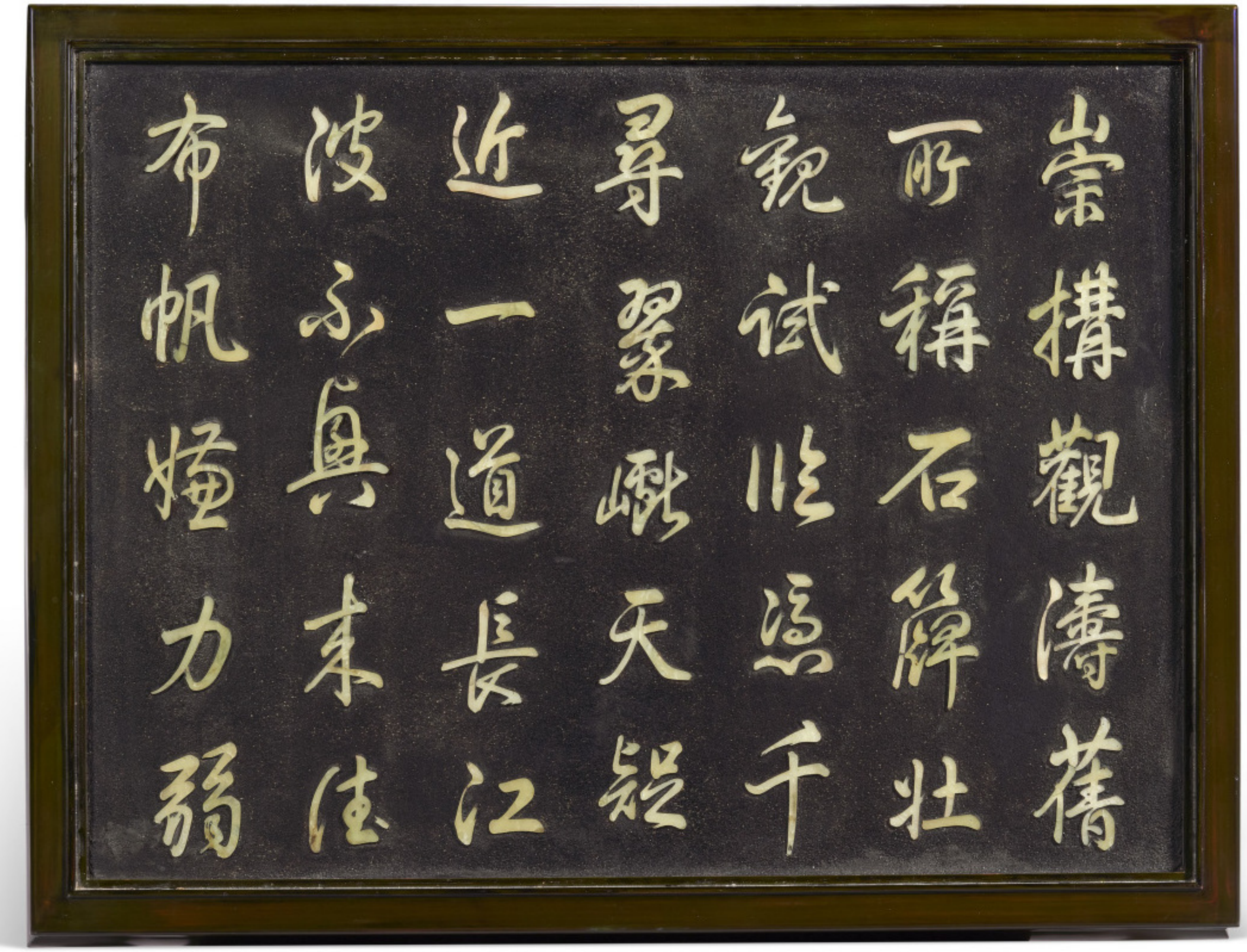
A LARGE EMBROIDERED PURPLE-GROUND 'BIRD AND FLOWER' BED COVER

LATE QING DYNASTY-20TH CENTURY

87½ x 88½ in. (222.3 x 224.8 cm.)

$6,000-8,000

晚清/二十世紀 紫地繡花鳥紋大床帳



831 LEARN MORE

A YELLOW JADE EMBELLISHED 'CALLIGRAPHY' PANEL MOUNTED AS A LOW TABLE

THE JADES: 18TH-19TH CENTURY

13⅝ in. (34.6 cm.) high, 38⅞ in. (98.7 cm.) wide, 33 1⁄16 in. (84 cm.) deep

$8,000-10,000

PROVENANCE:
Charles R. Gracie & Son. Inc., New York, 2 November 1977.

嵌玉詩文屏（改製為矮桌）
玉：清十八/十九世紀

詩文：
崇搆觀濤蒨，所稱石簰壯觀。
試臨憑千尋翠巘，天疑近；
一道長江，波不興。
來往布帆，嫌力弱。

來源:
Charles R. Gracie & Son. Inc.，紐約，1977年11月2日

(another view)

Property from the Shorenstein Collection, San Francisco

832 LEARN MORE

A YELLOW-GROUND 'LOTUS FLOWER' CUT-VELVET CARPET

18TH-19TH CENTURY

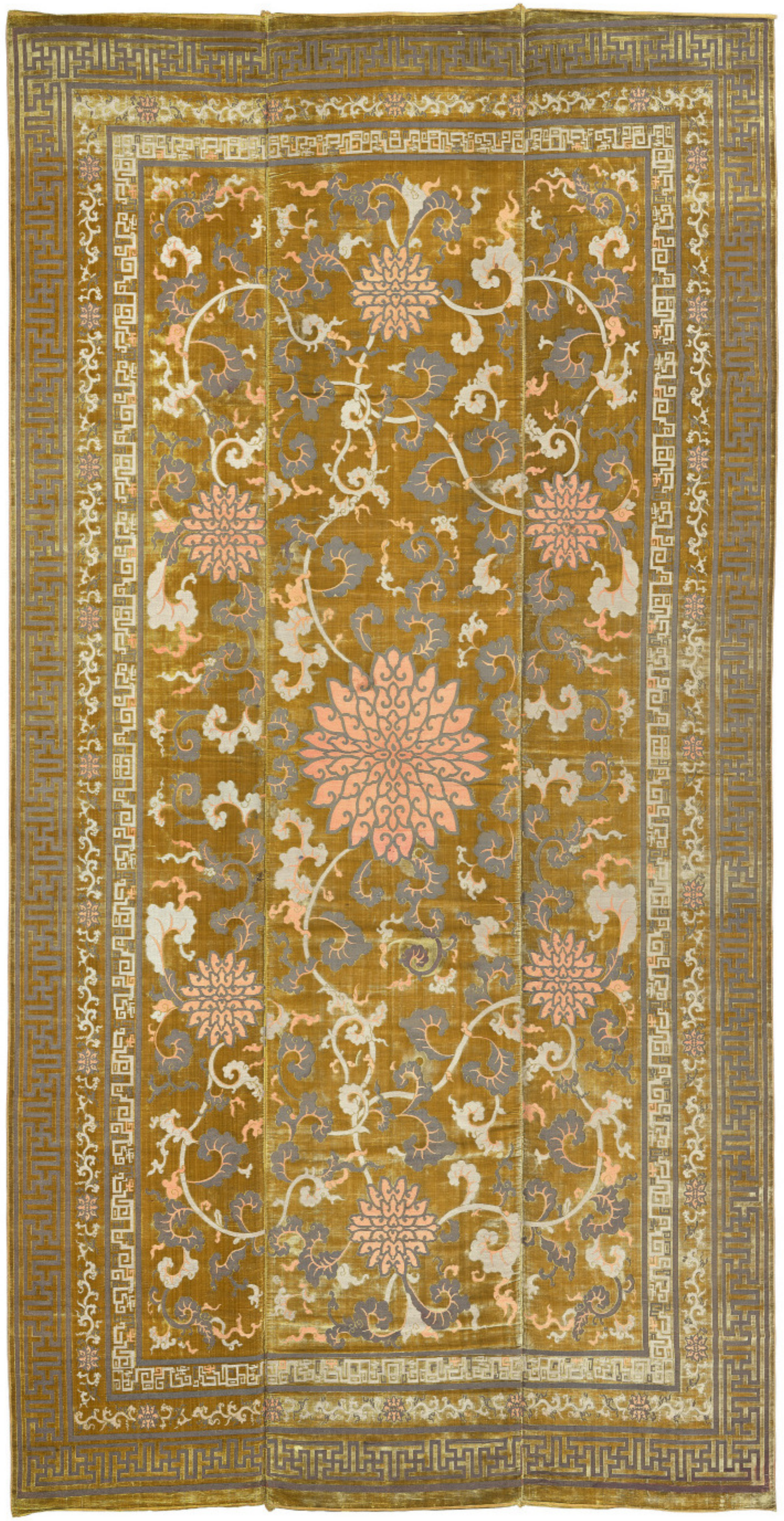
141 in. x 73 in. (358 cm. x 185.4 cm.)

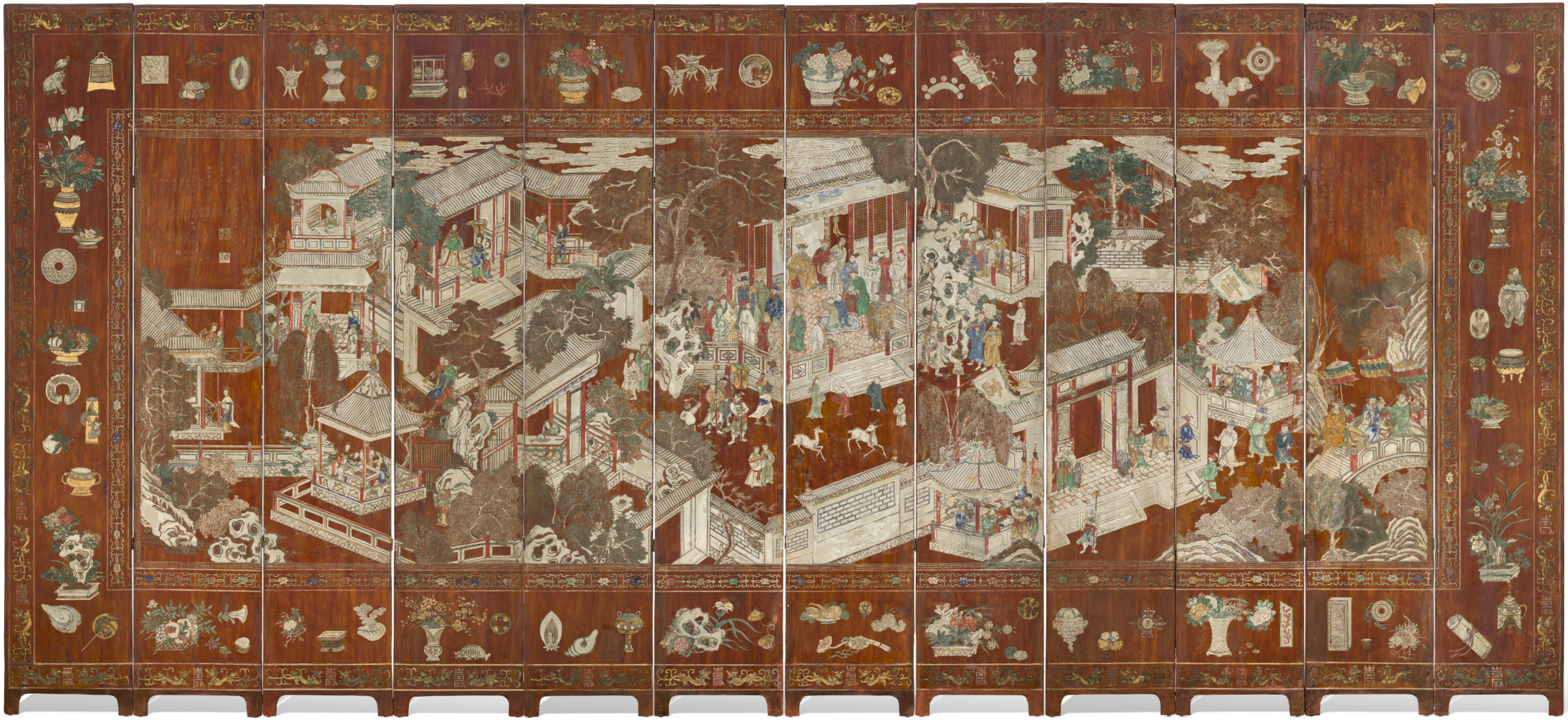
$8,000-12,000

Just as with official court attire, the Imperial Household Agency oversaw the procurement of palace furnishings and governed their proper placement and use throughout public chambers and imperial residences. A cut-velvet carpet of similar size and decoration, dated to the late 18th century, is published in *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Museum of Arts*, vol. II, 2000, pp. 1094-5, no. 543, acc. no. 50.22, where the author notes that luxurious silk-velvet carpets were made in very limited quantities in South China, in cities such as Nanjing and Hangzhou.

舊金山Shorenstein珍藏

清十八/十九世紀 黃地蓮紋剪絨毯





Property from the Collection of Evelyn Annenberg Jaffe Hall

833 LEARN MORE

A DATED TWELVE-PANEL COROMANDEL LACQUER 'BIRTHDAY' SCREEN

KANGXI PERIOD, DATED TO THE *XINHAI* YEAR, CORRESPONDING TO 1671

One side of the screen bears two inscriptions. One inscription expresses wishes for a happy eightieth birthday to Chen Hanchen, followed by the date, *xinhai* year of the Kangxi period, corresponding to 1671. The second inscription provides the names of relatives who likely commissioned the screen as a birthday gift.

Each panel 104 in. (264 cm.) high, 18¾ in. (47.6 cm.) wide

$20,000-30,000

PROVENANCE:

C. T. Loo, New York, 1961.

William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

清康熙辛亥年(1671) 款彩祝壽圖十二扇屏

來源:

盧芹齋，紐約，1961年

William B. Jaffe（1904–1972）暨 Evelyn Annenberg Jaffe Hall（1911–2005）珍藏，紐約，後於家族傳承

(reverse)

Various Properties

834 LEARN MORE

A SILK AND METAL-THREAD RUG

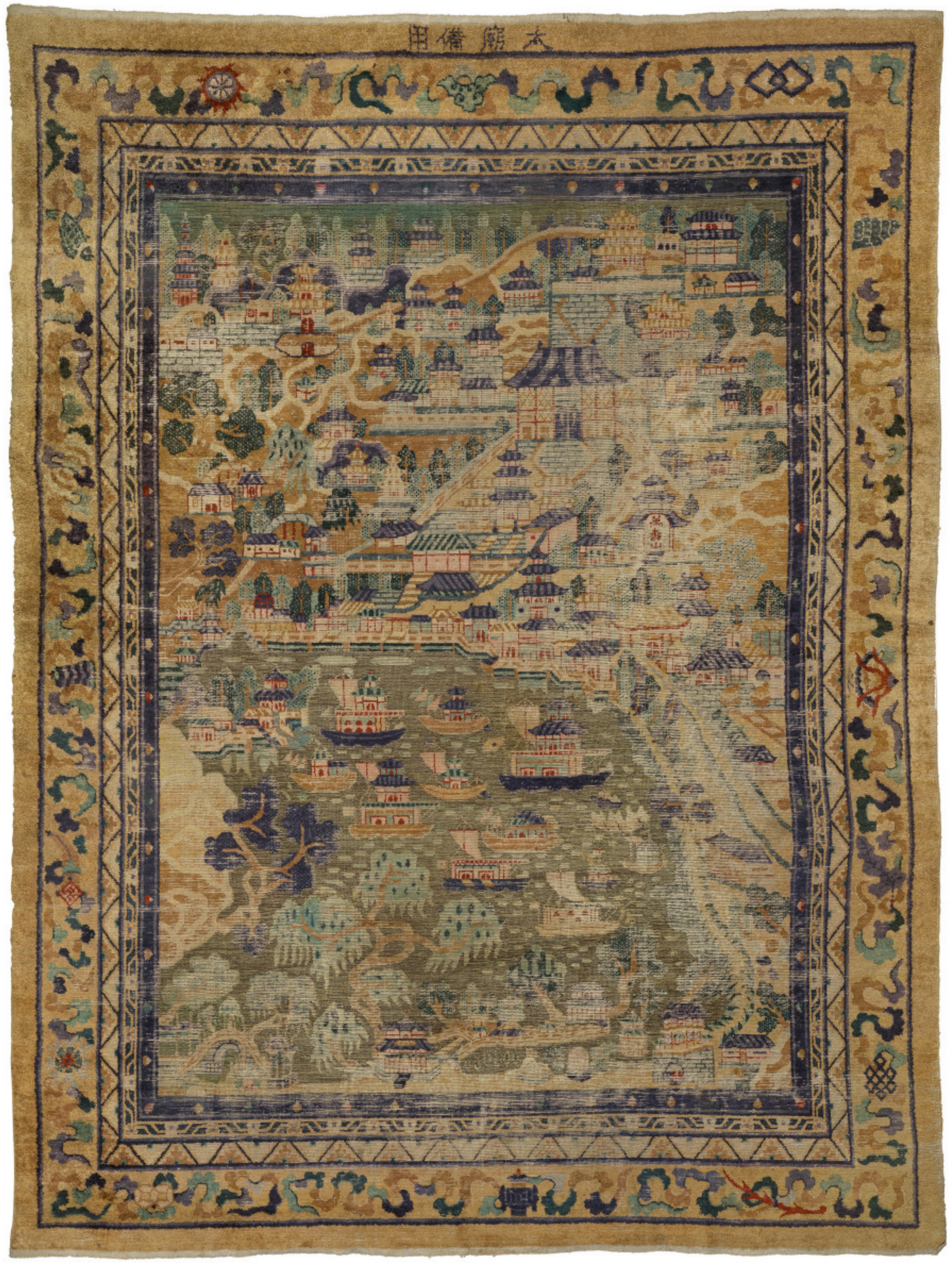
LATE QING DYNASTY

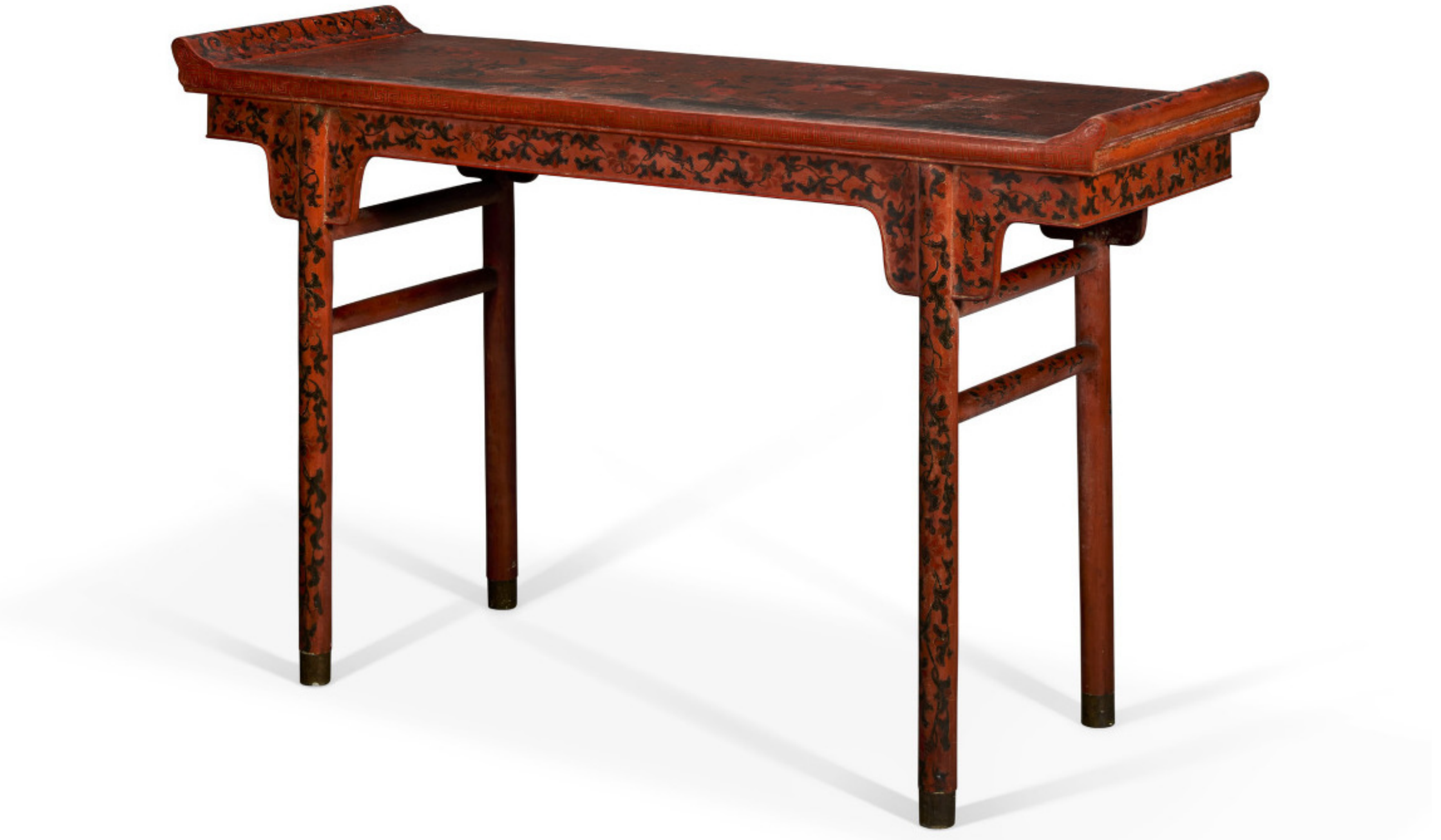
The top of the rug is woven with a four-character inscription, *tai miao bei yong* (reserved for the use of the Ancestral Temple).
146 x 112 in. (370 x 284.5 cm.)

$10,000-15,000

晚清 絲織金屬線毯
款：太廟備用

It is unusual to find carpets decorated with a design of topographical observations, rather than the more frequently encountered configurations of dragons or overall floral or geometric designs, and it is possible that the weaver took inspiration from Chinese scroll paintings. A similar silk and metal-thread carpet with a topographical design, but with a different inscription (*jing fu ge*), sold at Christie's London, 26 April 2017, lot 202.





835 LEARN MORE

A POLYCHROME-DECORATED RED LACQUER RECESSED-LEG TABLE

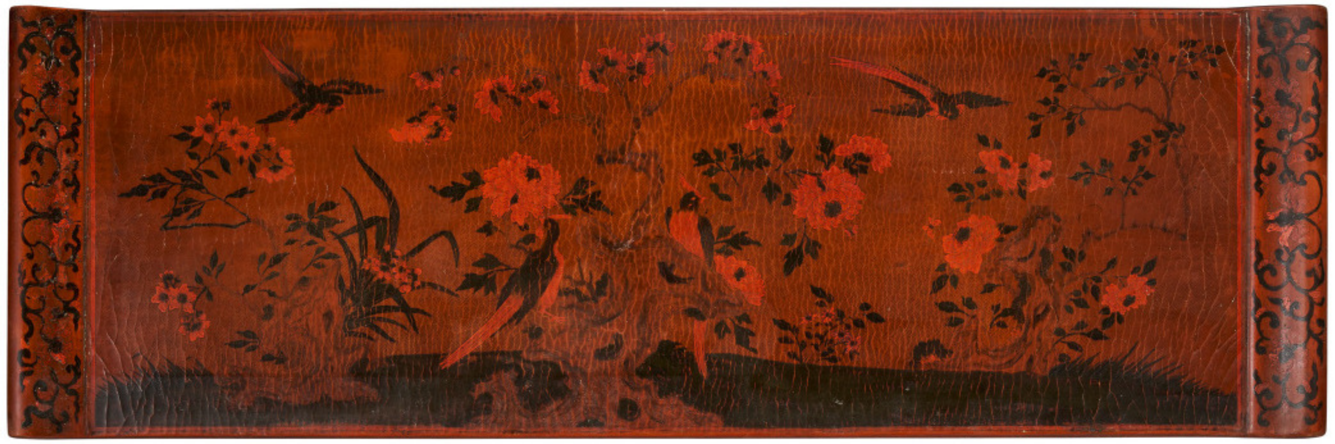
17TH CENTURY

33⅛ in. (84.1 cm.) high, 53 in. (134.6 cm.) wide, 17¼ in. (43.8 cm.) deep

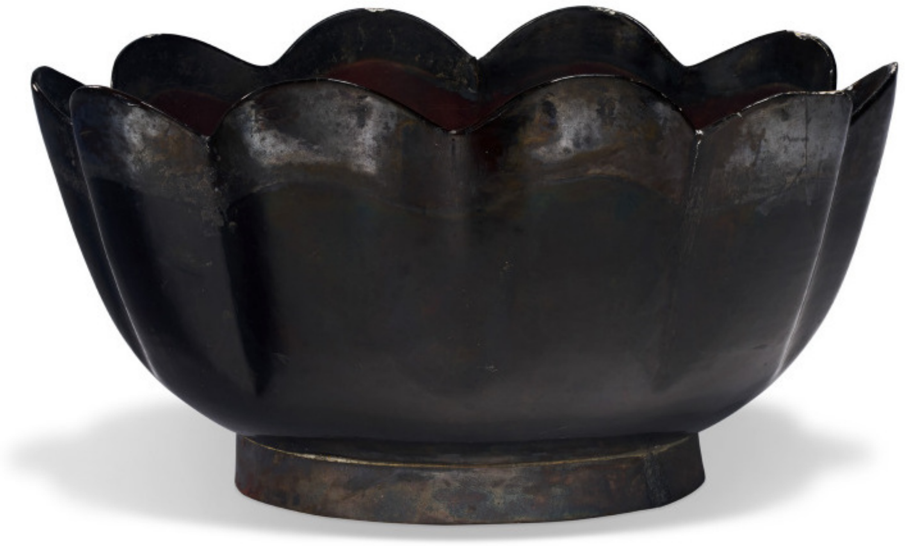
$8,000-12,000

十七世紀 朱漆彩繪花鳥紋夾頭榫翹頭案

The top is finely decorated in varying shades of brown, black and red with birds amidst blossoming flowers and jagged rocks, above plain aprons, spandrels and raised on round-section legs all decorated with scrolling lotus. The orientation of the decoration on the top suggests the table was intended to be placed against a wall and to be viewed from a specific side. A similarly decorated polychrome red lacquer table, dated to the seventeenth century, is illustrated by N. Berliner in *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Boston, 1996, p. 126-7, no. 18. Compare, also, another polychrome-decorated red lacquer side corner-leg table, dated to the early Qing period in the Qing Court Collection, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties*, Hong Kong, 2002, p. 117, no. 100.



(another view)



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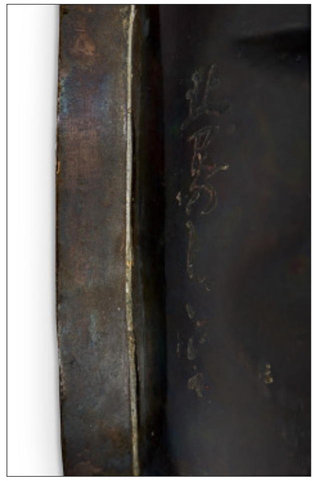


836 (inscription)

836 LEARN MORE

A BLACK LACQUER PETAL-LOBED DEEP BOWL

NORTHERN SONG DYNASTY, LATE 11TH-EARLY 12TH CENTURY

The exterior of the body is carved with inscription reading *Bei Ma* (Northern Horse) XXX.
6½ in. (16.4 cm.) wide, cloth box

$6,000-8,000

PROVENANCE:
Private collection, New York, 2007.
Kaikodo, New York.

LITERATURE:
Kaikodo Journal, New York, Spring 2008, no. 69.

北宋 十一世紀末/十二世紀初 黑漆葵口盌
刻文：北馬□□□

來源:
紐約私人珍藏，2007年
懷古堂，紐約
出版:
《懷古堂》，紐約，2008年春季刊，編號69

The lobed shape of this bowl, with its elegant profile, is thought to have derived from Tang silver examples. The shape can also be found in 9th-century white-glazed porcelain, such as a small cup in the Kempe Collection illustrated by B. Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 123, no. 380. Variations of the shape also appear in *qingbai* wares of the Song period.

A Song-dynasty brown lacquer bowl of related lobed 'plum blossom' form is illustrated in *Layered Beauty: The Baoyizhai Collection of Chinese Lacquer*, Hong Kong, Hong Kong, 2010, no. 10, and was subsequently sold in Roger Keverne Ltd - Moving On; Bonhams London, 11 May 2021, lot 104.

837 LEARN MORE

A RARE *GURI* LACQUER SEAL CHEST

MING DYNASTY, 16TH CENTURY

5⅛ in. (13 cm.) high, softwood box

$30,000-50,000

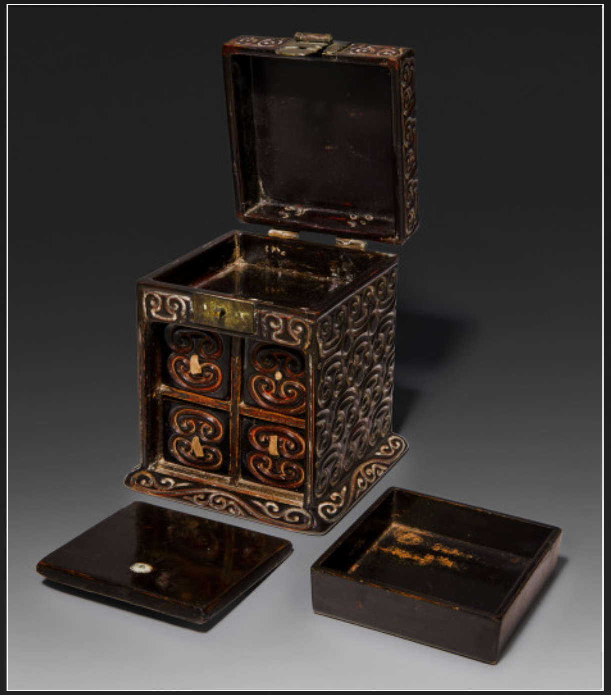
PROVENANCE:
Takashi Yanagi, Kyoto, June 2012.
Kaikodo, New York.

LITERATURE:
Kaikodo Journal, New York, Spring 2013, no. 53.

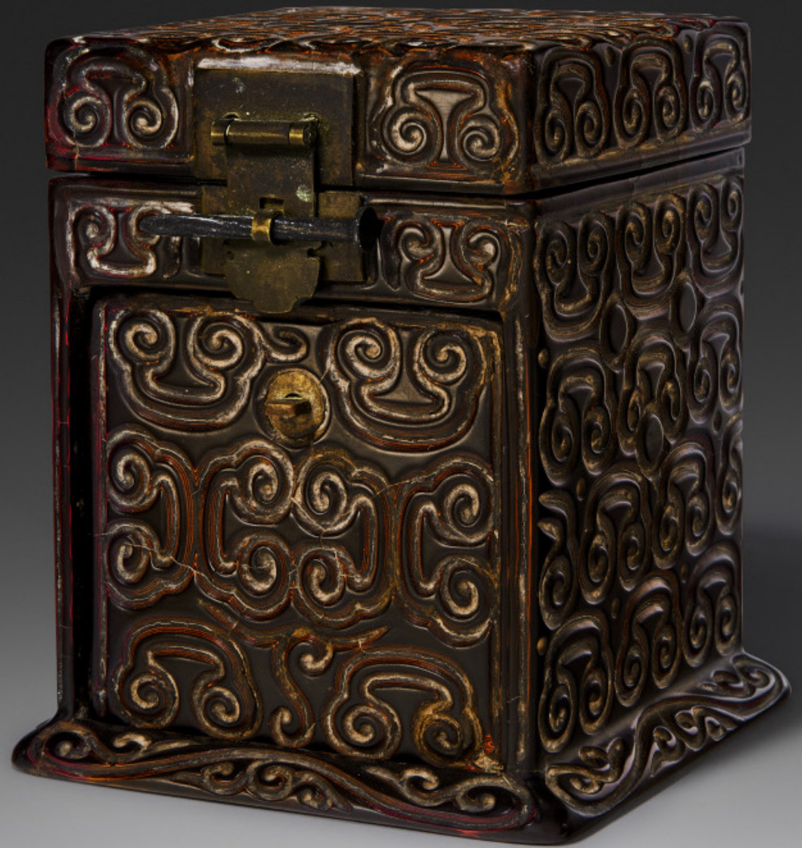
明十六世紀 剔犀如意雲紋官皮箱
來源:
柳孝，京都，2012年6月
懷古堂，紐約
出版:
《懷古堂》，紐約，2013年春季刊，編號53

Small table chests of this type, with a front panel concealing compartments of trays or small drawers, were also made in larger sizes and were known as official boxes (*guanpixiang*). They are more often found constructed in hardwoods, which would have been more durable for an object intended for daily use. Compare the larger, 18th-century lacquer chest from the collection of Dorothy Tapper Goldman sold at Christie's New York, 21-22 March 2024, lot 885.

This type lacquer is often referred by the Japanese name *guri* lacquer. The reference is to the most common designs on these wares, which are scrolling patterns. The word *guri* refers to pommel scroll, which these designs are thought to resemble. The equivalent Chinese term is *jianhuan* or sword (pommel) scroll, but these lacquers are most often referred to in Chinese by the term *tixi*.



(another view)



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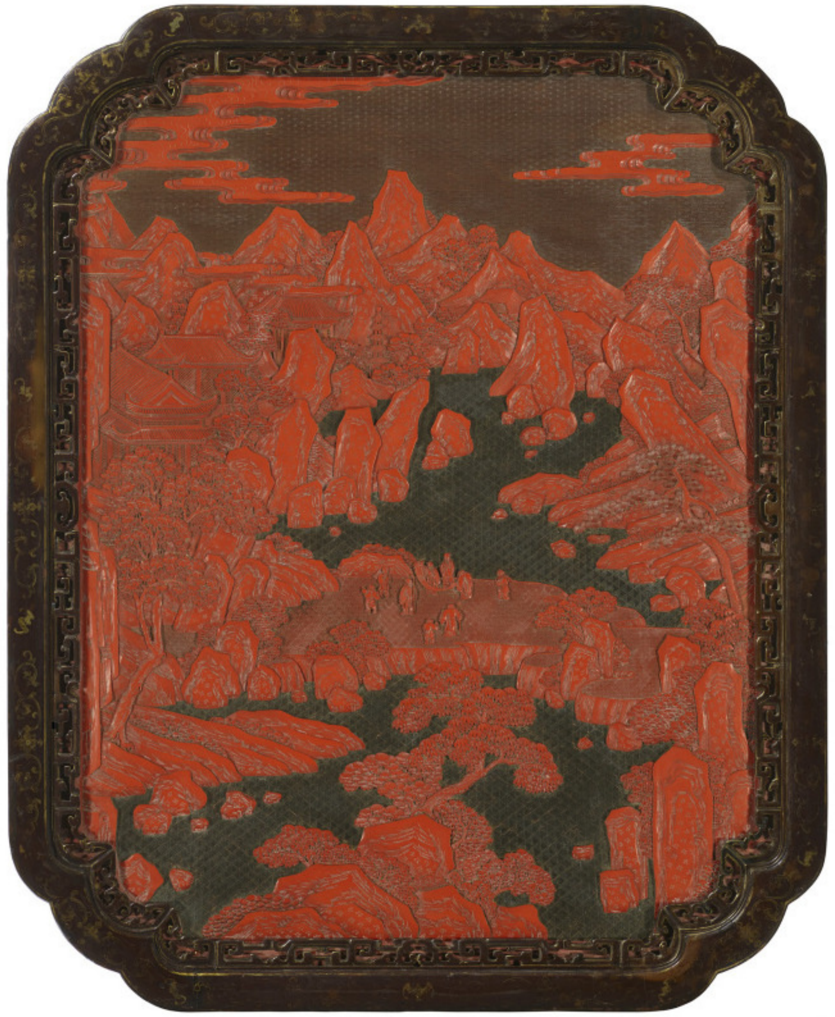


838

838 LEARN MORE

A RARE LARGE CARVED POLYCHROME LACQUER WALL PANEL

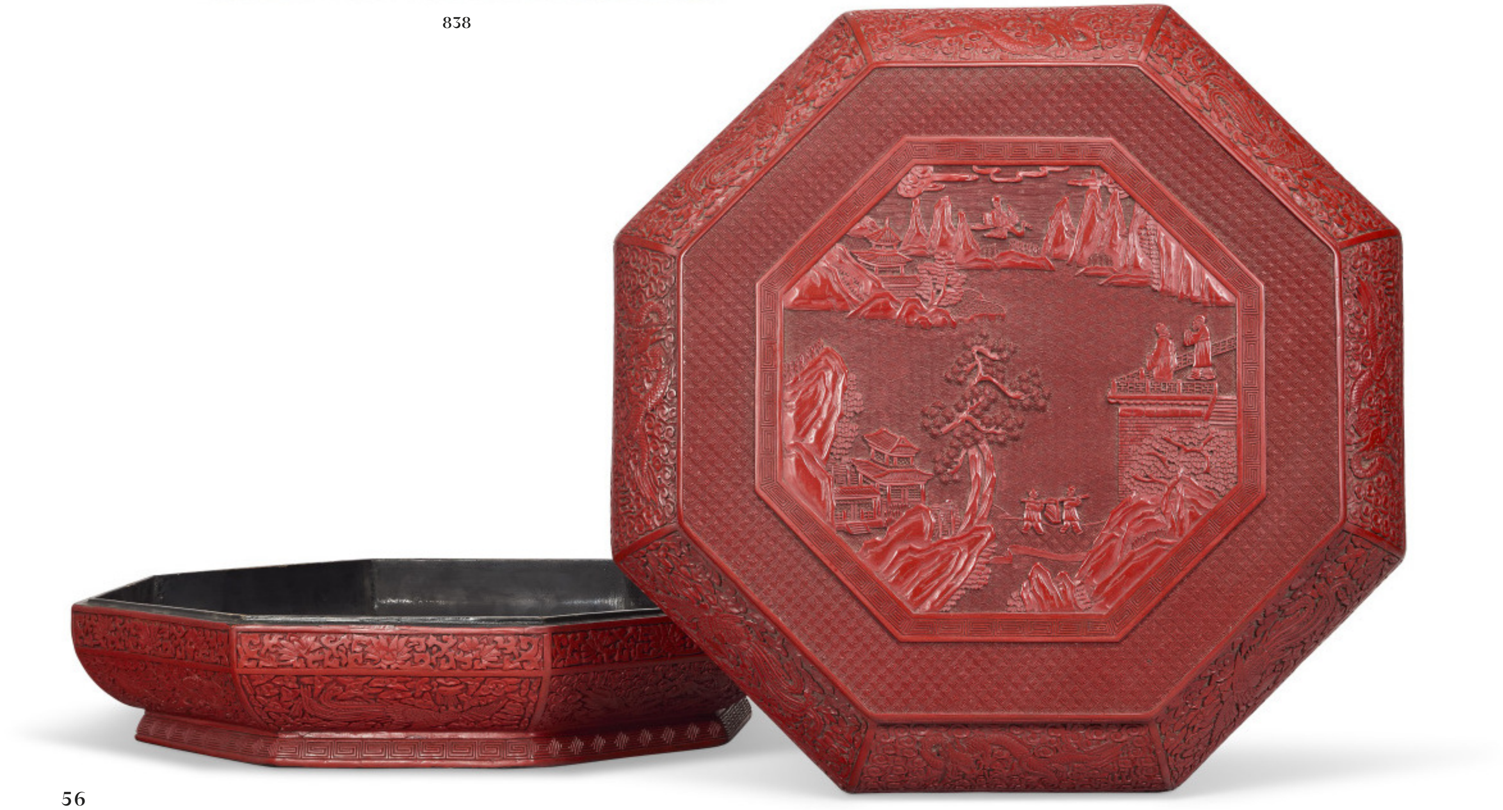
18TH-EARLY 19TH CENTURY

42 in. (106.7 cm.) high, including the gilt and lacquered wood frame

$15,000-25,000

Depicting a spectacular river landscape permeated with dramatic rock formations and jutting peaks, this impressively large panel illustrates the extraordinary workmanship achieved by lacquer craftsmen of the Qing period. Each rock, tree, and figure is finely executed, and the varying depths of the carving and the overlapping of the densely compacted landscape elements provide the illusion of depth and a rich variety of textures. Similarly rendered clouds and towering peaks can be a seen in the central panel of a polychrome lacquer table screen formerly in the Qing Court Collection, and preserved in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Qing Dynasty – 46 – The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 93, no. 64. Similar clouds and towering mountains, as well as a similar depiction of elderly gentlemen admiring a painting and accompanied by young male servants, can also be seen decorating the cover of a red lacquer bracket-lobed box illustrated in *Many Splendors: Yuan, Ming and Qing Lacquerware from the Chao Collection*, Beijing, 2010, pp. 262-3, no. 112.

清十八/十九世紀初 剔彩山水人物圖屏



839

839 LEARN MORE

A LARGE CARVED RED LACQUER OCTAGONAL BOX AND COVER

19TH CENTURY

19 15/16 in. (50.6 cm.) wide

$10,000-15,000

EXHIBITED:

Roslyn Harbor, New York, Nassau County Museum of Art, *Seeing Red: Renoir to Warhol*, 20 July 2024-5 January 2025.

清十九世紀 剔紅山水高仕圖八方蓋盒

展覽:

羅斯林港，紐約，納蘇縣藝術博物館，「Seeing Red: Renoir to Warhol」，2024年7月20日–2025年1月5日

Property from the Collection of Habib Sabet

•840 LEARN MORE

A *KESI* 'IMMORTALS' RECTANGULAR PANEL

19TH CENTURY

Framed: 76 x 42½ in. (193 x 108 cm.)

$8,000-12,000

PROVENANCE:

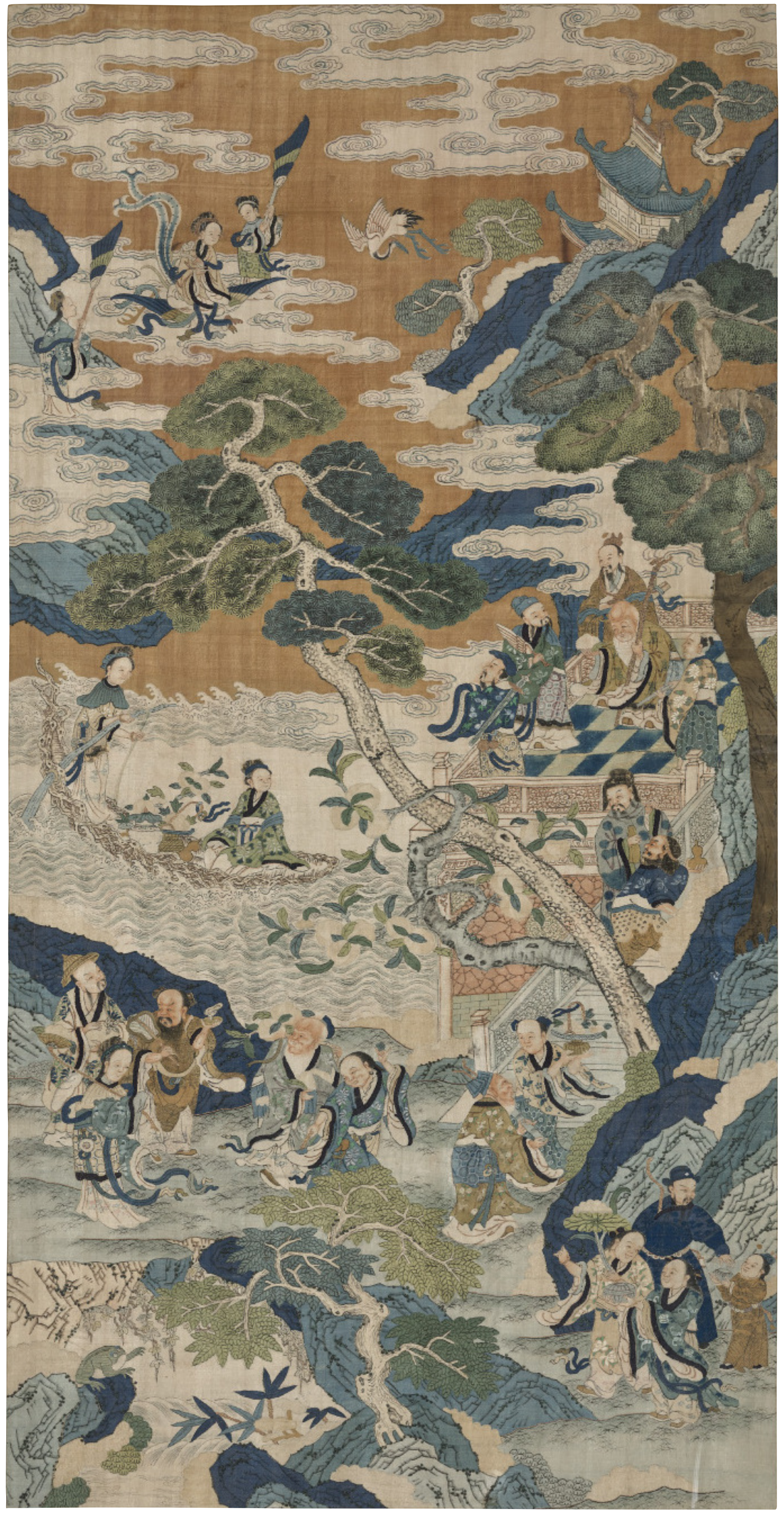
Habib Sabet (1903-1990) Collection, Europe and New York, 1970s, and thence by descent within the family.

Habib Sabet 珍藏

清十九世紀 緙絲西王母祝壽圖屏

來源:

Habib Sabet (1903–1990)珍藏，歐洲及紐約，於1970年代入藏, 後於家族傳承



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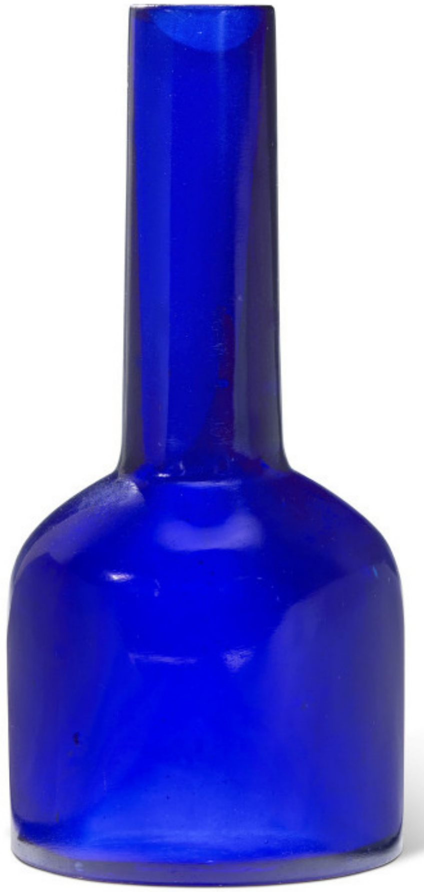


841

Property from a Private New York Collection

841 LEARN MORE

A SMALL BLUE GLASS MALLET VASE

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

5⅛ in. (13 cm.) high

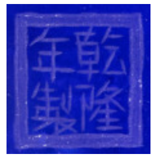
$5,000-7,000

PROVENANCE:
Christie's New York, 29 November 1990, lot 93.
William E. Little, Sr. (1910-1991) Collection, New York and Connecticut, and thence by descent within the family.

紐約私人珍藏

清乾隆 藍玻璃紙槌瓶 方框四字楷書刻款

來源:
紐約佳士得，1990年11月29日，拍品編號93
William E. Little, Sr. (1910–1991)珍藏，紐約及康涅狄格州，後於家族傳承



841 (mark)

Property from the Songzhutang Collection

842 LEARN MORE

A WELL-CARVED *ZITAN* STAND

18TH CENTURY

10⁷⁄₁₆ in. (26.5 cm.) long

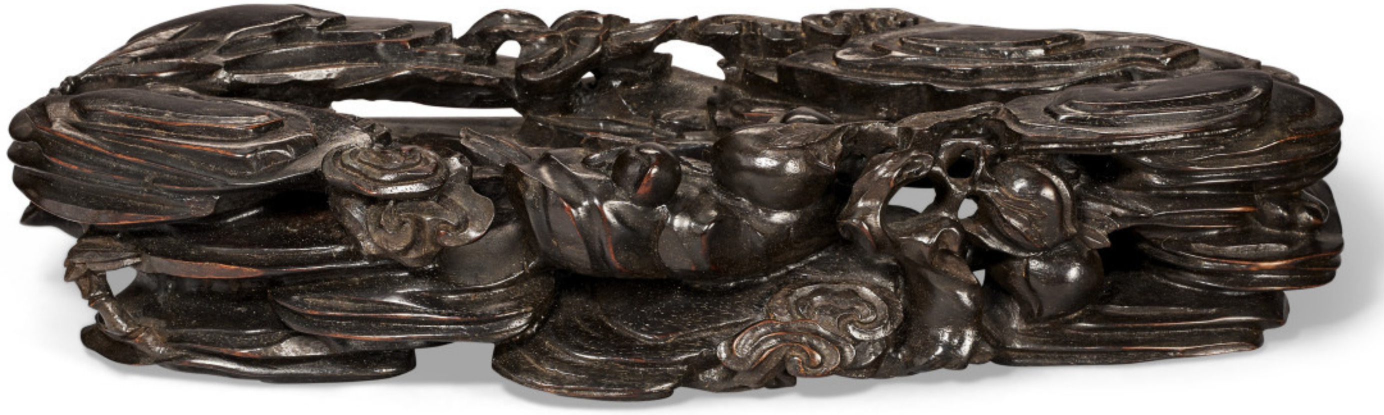
$8,000-12,000

PROVENANCE:
The Songzhutang Collection, New York.

松竹堂珍藏

清十八世紀 紫檀雕靈仙祝壽座

來源:
松竹堂珍藏，紐約



842

Property from the Family of K'ung Hsiang-Hsi

843 LEARN MORE

A PAIR OF *CLOISONNÉ* ENAMEL *JARDINIÈRES* WITH HARDSTONE MODELS OF NARCISSUS AND STANDS

LATE QING DYNASTY-EARLY 20TH CENTURY

17½ in. (44.5 cm.) high overall

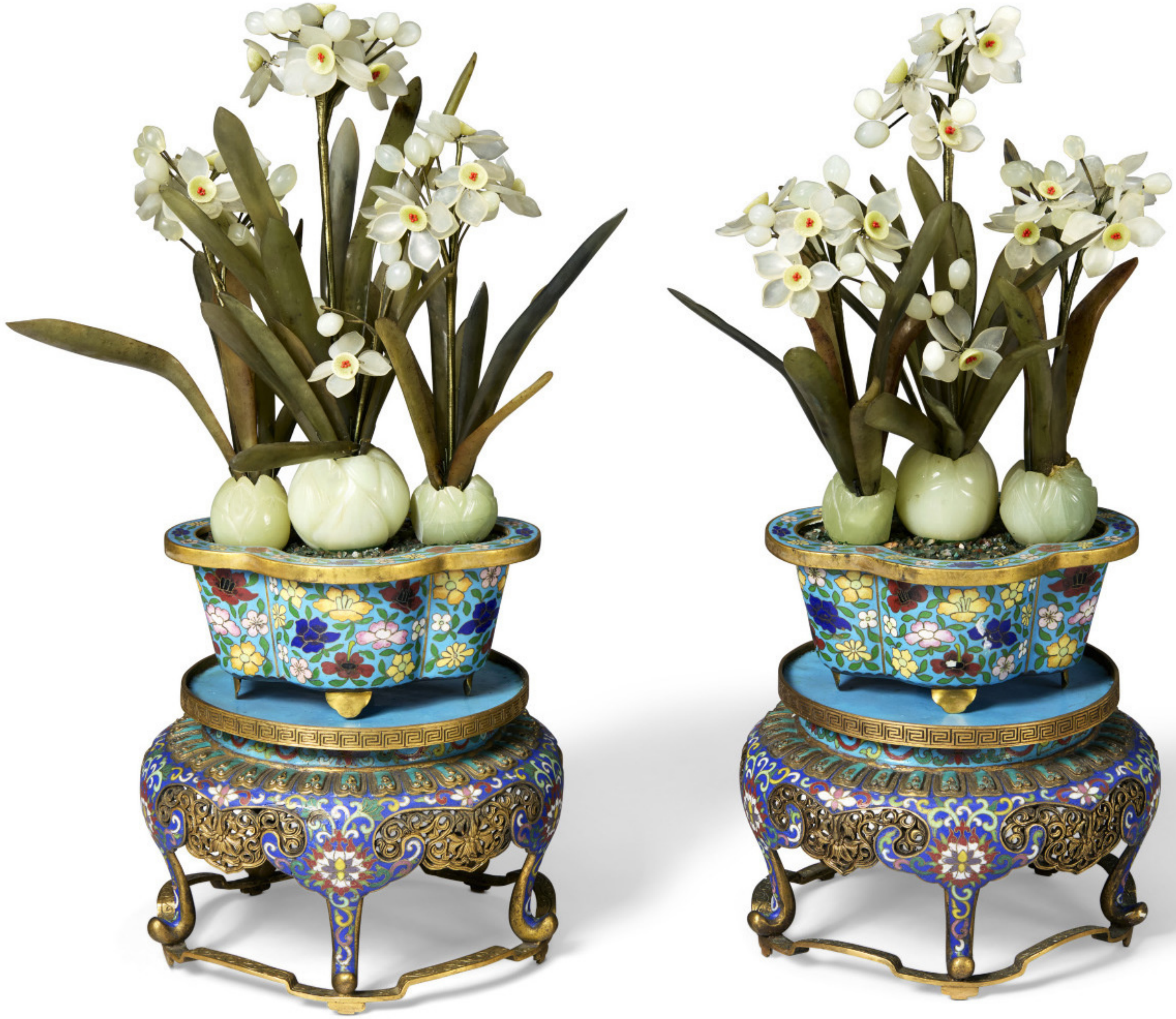
$3,000-5,000

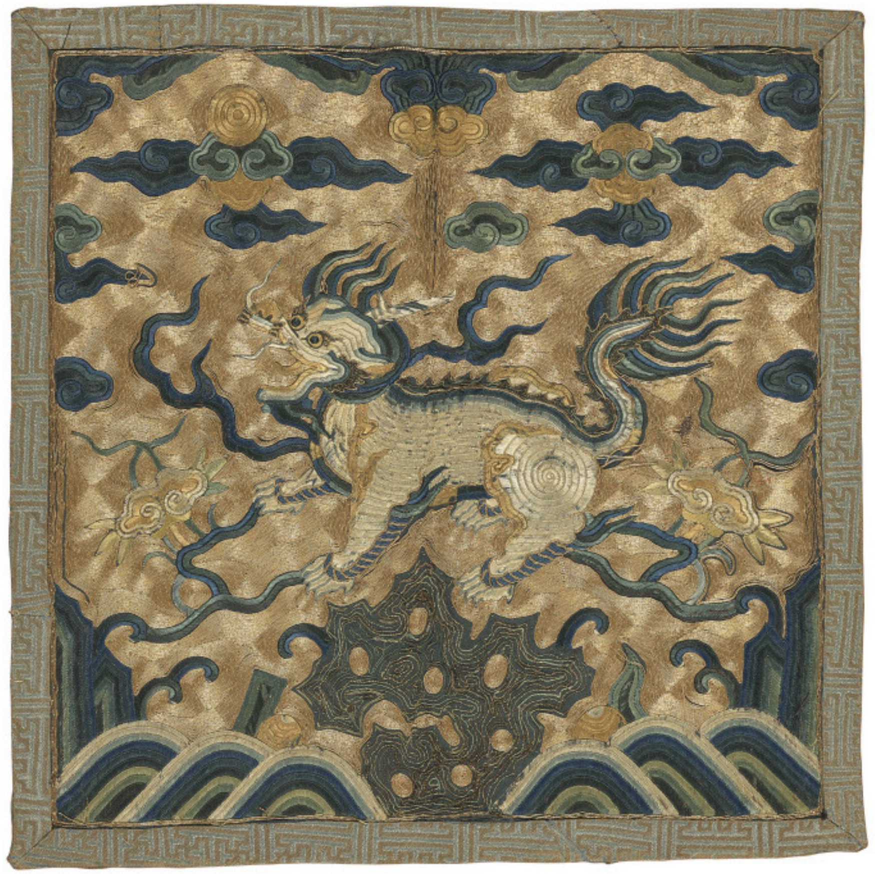
PROVENANCE:
The K'ung Hsiang-Hsi (Kong Xiangxi, 1881-1967) Collection, New York, and thence by descent within the family.

孔祥熙家族珍藏

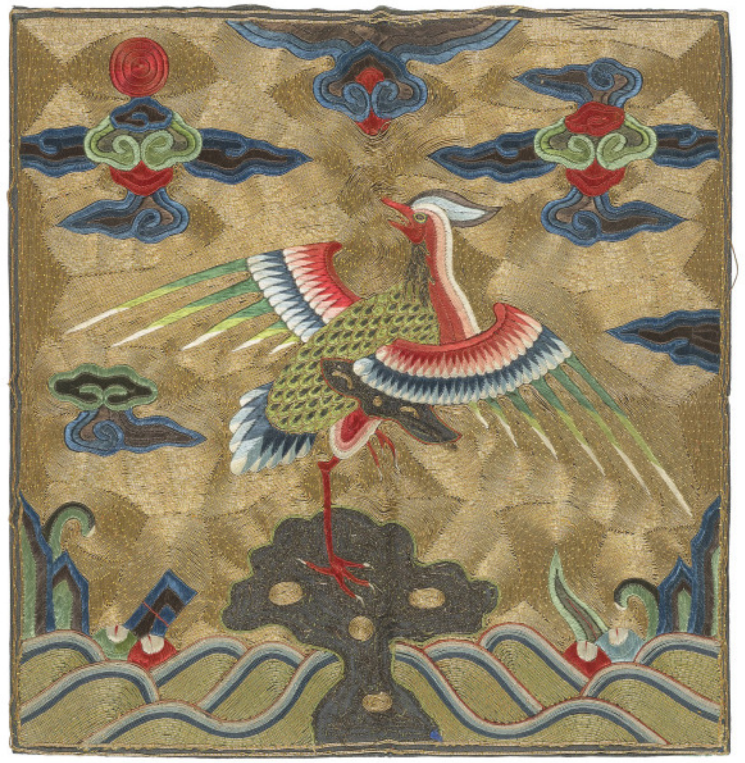
晚清/二十世紀初 掐絲珐瑯水仙盆景連座一對

來源:
孔祥熙家族珍藏，紐約，後於家族傳承





844



845

Another Property

~844 LEARN MORE

A RARE EMBROIDERED GOLD-GROUND RANK BADGE OF A *QILIN* FOR A FIRST-RANK MILITARY OFFICIAL, *BUZI*

KANGXI PERIOD (1662-1722)

13½ in. (34.3 cm.) square

$8,000-12,000

This rare Kangxi military badge depicts a fierce *qilin* with mouth open in a roar on a rock finely embroidered with peacock-feather filament. Kangxi-period military badges, especially those of the first rank, are extremely rare. One of the only pairs to have been sold at auction was a pair previously published in D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 31, no. 3.2 and p. 73, no. 7.6 and cover (one), and sold at Christie's New York, 22 September 2022, lot 852.

清康熙 金地彩繡麒麟一品武官補子

Property from a Private Collection, Georgia

~845 LEARN MORE

A RARE EMBROIDERED GOLD-GROUND RANK BADGE OF A MANDARIN DUCK FOR A SEVENTH-RANK CIVIL OFFICIAL, *BUZI*

KANGXI PERIOD (1662-1722)

9¾ x 9⅜ in. (24.8 x 23.8 cm.)

$8,000-12,000

PROVENANCE:

Private collection, California, acquired prior to 1965, and thence by descent within the family.

This rare Kangxi badge depicts a seventh-rank mandarin duck in a heraldic stance atop a rock finely embroidered with peacock-feather filament. The sparse, nearly symmetrical composition complete with Z-shaped cloud formations focuses attention on the central creature of rank, a visual hierarchy typical of Kangxi squares. A similar Kangxi-period badge depicting a mandarin duck is in the collection of The Metropolitan Museum of Art, bequeathed by William Christian Paul, 30.75.1021. Two similar badges of a different rank are published by B. Jackson and D. Hugus in *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, Berkeley, 1999, pp. 229-30, figs. 15.010, 15.011.

佐治亞州私人珍藏

清康熙 金地彩繡鸂鶒紋七品文官補子

來源:

加利福尼亞州私人珍藏，入藏於1965年前，後於家族傳承

Property from a Private Collection, Georgia

846 LEARN MORE

AN EMBROIDERED GAUZE RANK BADGE OF AN EGRET FOR A SIXTH-RANK CIVIL OFFICIAL, *BUZI*

QIANLONG PERIOD (1735-1796)

10 in. (25.5 cm.) square

$5,000-7,000

PROVENANCE:

Private collection, California, acquired prior to 1965, and thence by descent within the family.

This badge from the early Qianlong period was worn by the wife of a sixth-rank civil official. Women typically wore rank squares that mirrored their husband's insignia, so when a wife sat to her husband's right at court, the birds on their respective badges would face each other, symbolizing marital harmony within the household.

The egret represented the sixth rank, which encompassed secretaries and instructors at the imperial academy and Hanlin institute (a prestigious literary institution), clerks and registrars in imperial bureaus, police magistrates, court astronomers, assistant sub-prefects in the provinces, Buddhist and Taoist clergy, and legal secretaries. A very similar Qianlong-period badge from the Judith Rutherford collection is illustrated in B. Jackson and D. Hugus, *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, Berkeley, 1999, p. 240, pl. 15.022.

佐治亞州私人珍藏

清乾隆 納紗彩繡六品文官鷺鷥補子

來源:

加利福尼亞州私人珍藏，入藏於1965年前，後於家族傳承

Property from a Private Collection, Georgia

847 LEARN MORE

A *KESI* RANK BADGE OF A GOLDEN PHEASANT FOR A SECOND-RANK CIVIL OFFICIAL, *BUZI*

QIANLONG PERIOD (1736-1795)

10¾ x 11¼ in. (27.5 x 30 cm.)

$7,000-9,000

PROVENANCE:

Private collection, California, acquired prior to 1965, and thence by descent within the family.

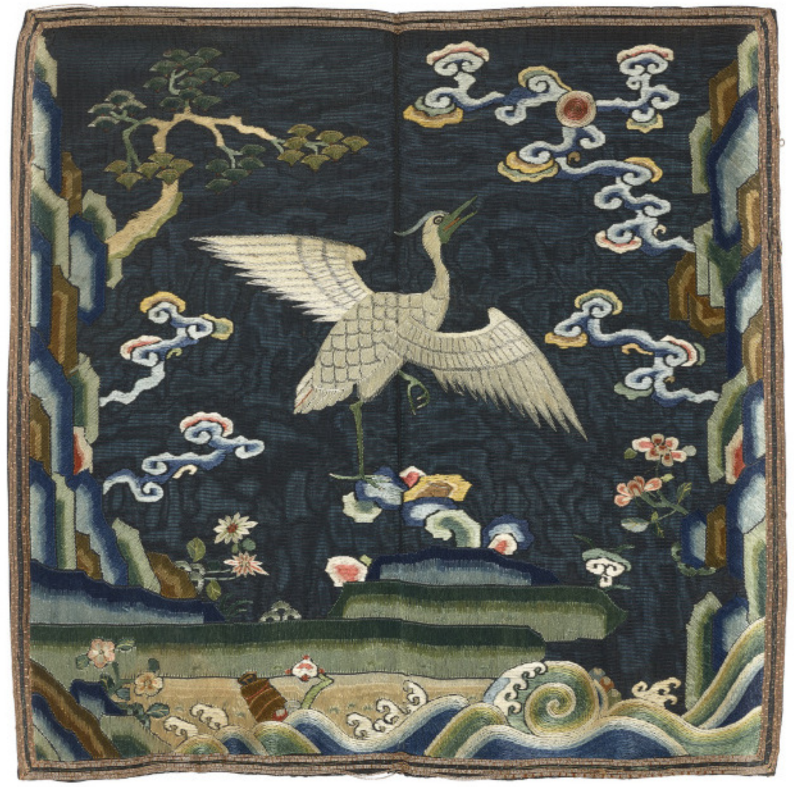
A comparable rank badge of identical status appears in B. Jackson and D. Hugus, *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, Berkeley, 1999, p. 242, pl. 15.023. A closely related pair of Qianlong-period *kesi* rank badges decorated with similar wave patterns interspersed with *ruyi*, rock formations, and an image of a pagoda, formerly in the David Hugus collection, was sold at Christie's New York on 22 September 2022, lot 855.

佐治亞州私人珍藏

清乾隆 緙絲二品文官錦雞補子

來源:

加利福尼亞州私人珍藏，入藏於1965年前，後於家族傳承



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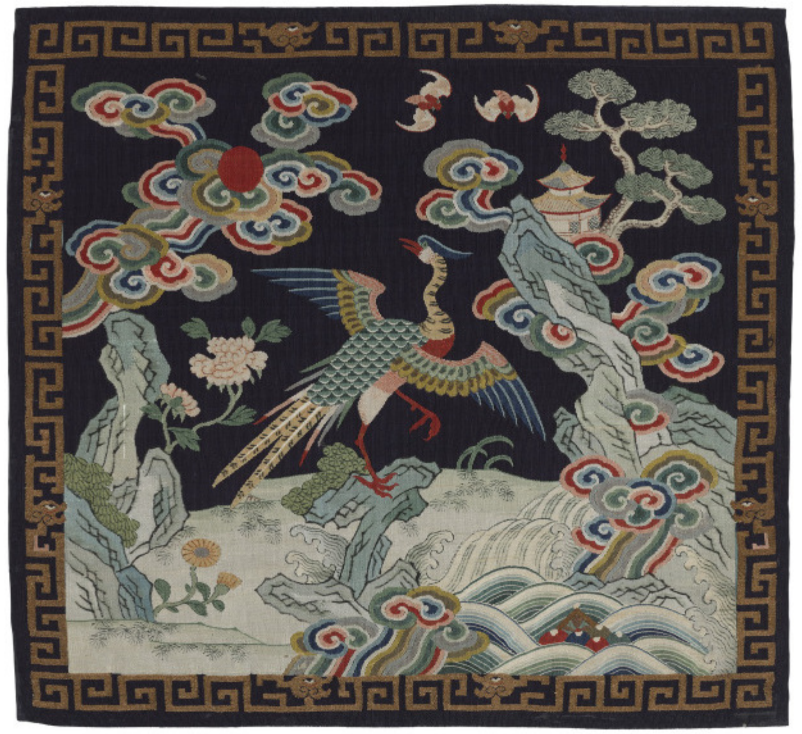

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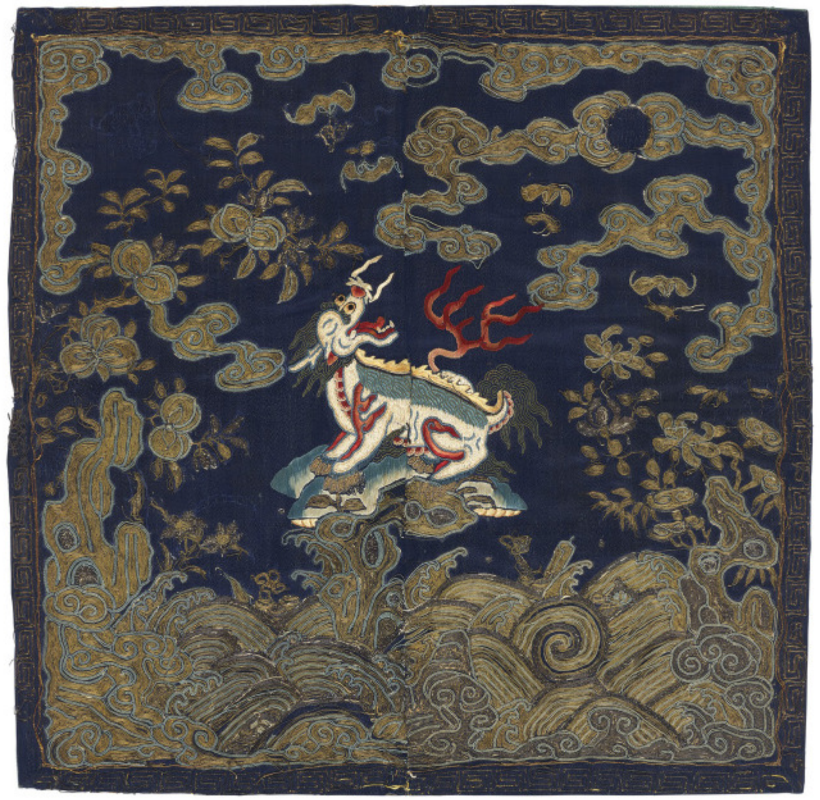


848

Property from a Private Collection, Georgia

848 LEARN MORE

AN EMBROIDERED RANK BADGE OF A *XIEZHI* FOR A CENSOR, *BUZI*

QIANLONG PERIOD (1736-1795)

12 x 12¼ in. (30.5 x 31.2 cm.)

$4,000-6,000

PROVENANCE:

Private collection, California, acquired prior to 1965, and thence by descent within the family.

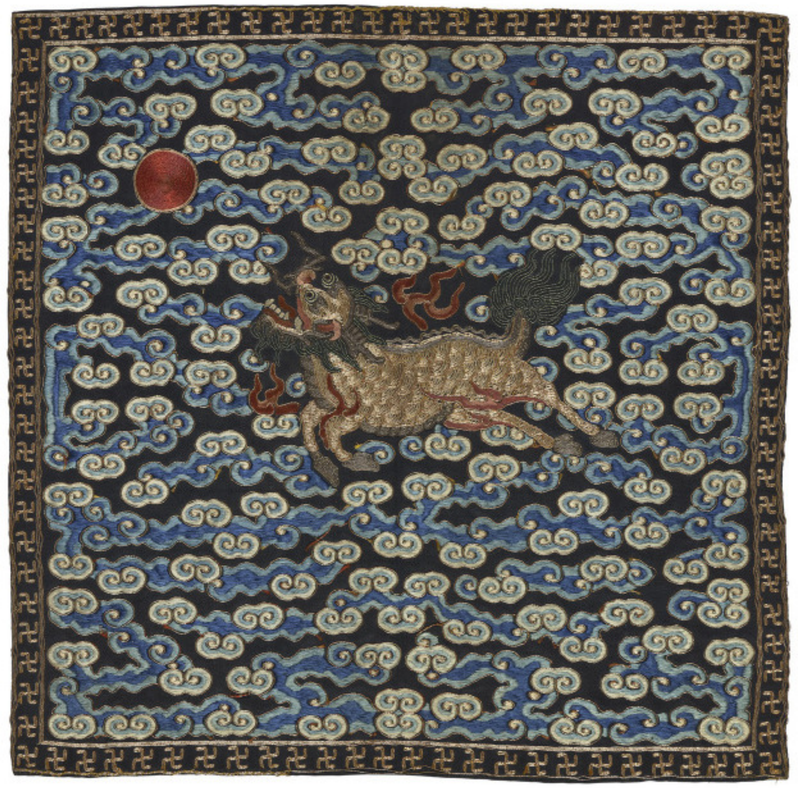
Although the rank of most civil officials was identified with birds, those tasked with rooting out corruption wore badges decorated with the mythical *xiezhi*, a one-horned, lie-detecting beast. Squares like this one were donned by censors, judges, magistrates, and, eventually, anyone remotely related to the legal system. A similar badge embroidered with a *xiezhi* is illustrated in D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Chicago, 2021, p. 27, fig. 2.37.

佐治亞州私人珍藏

清乾隆 藍地彩繡獬豸紋補子

來源:

加利福尼亞州私人珍藏，入藏於1965年前，後於家族傳承



849

Property from a Private Collection, Georgia

849 LEARN MORE

AN EMBROIDERED BADGE OF A *QILIN* FOR A FIRST-RANK MILITARY OFFICIAL, *BUZI*

GUANGXU PERIOD (1875-1908)

11¾ x 11⅞ in. (30 x 30.3 cm.)

$3,000-5,000

PROVENANCE:

Private collection, California, acquired prior to 1965, and thence by descent within the family.

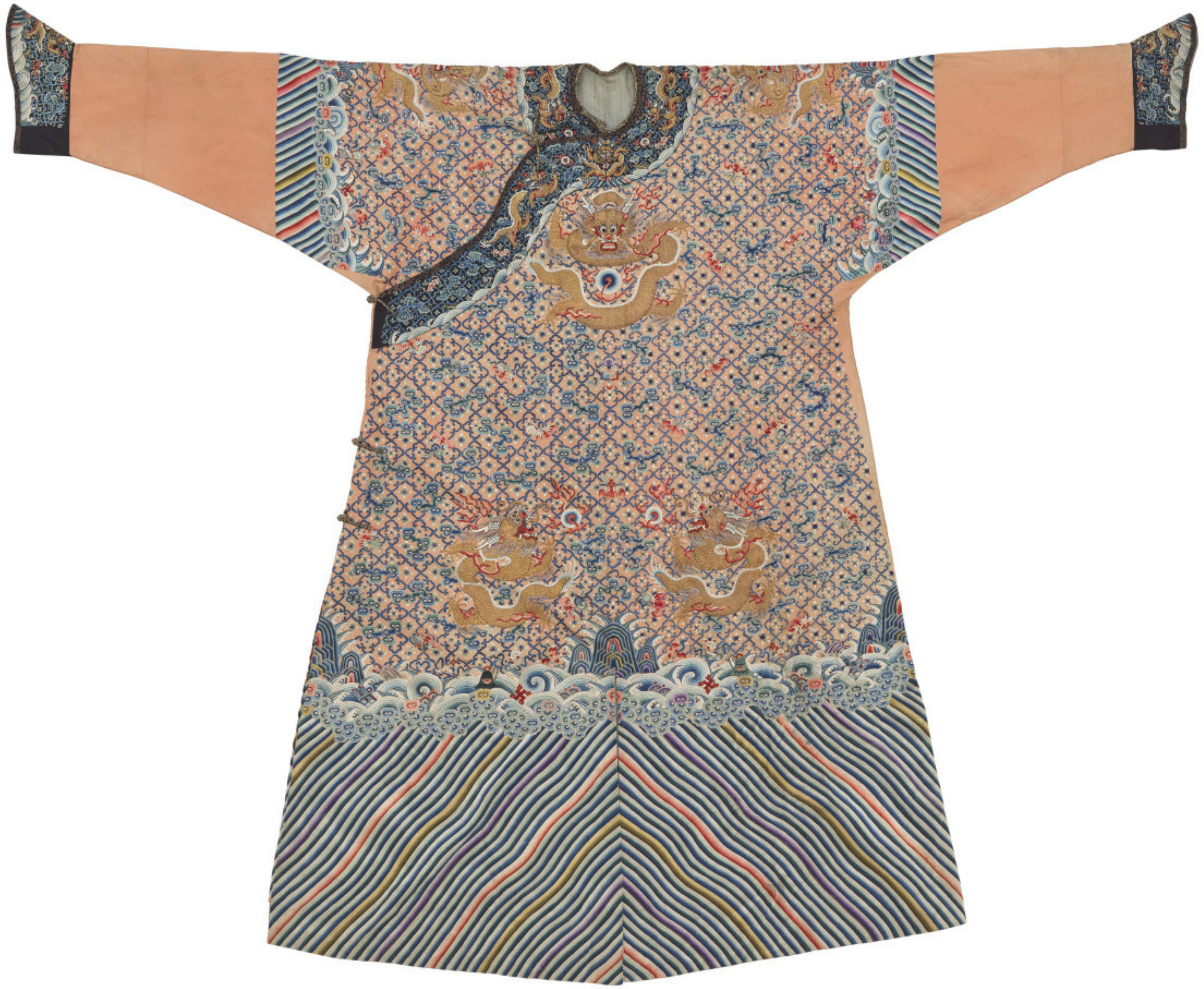
After 1898, the Guangxu Emperor attempted to limit consumption and excess by restricting rebuses and symbols in rank badges, resulting in squares entirely composed of their identifying creature, a sun, and clouds. Extant military badges from this so-called "reform" period, like this *qilin*, are rare. See pp. 276-7, pl. 15.065 in B. Jackson and D. Hugus, *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, Berkeley, 1999, for a comparable badge of a *qilin*, also worked in metallic threads, but on a gauze ground. A group of four additional examples of badges from this period was sold in Christie's New York, 29 March 2023, lot 190.

佐治亞州私人珍藏

清光緒 彩繡麒麟紋一品武官補子

來源:

加利福尼亞州私人珍藏，入藏於1965年前，後於家族傳承



Various Properties

850 LEARN MORE

AN EMBROIDERED APRICOT-GROUND 'DRAGON' ROBE, *LONGPAO*

19TH CENTURY

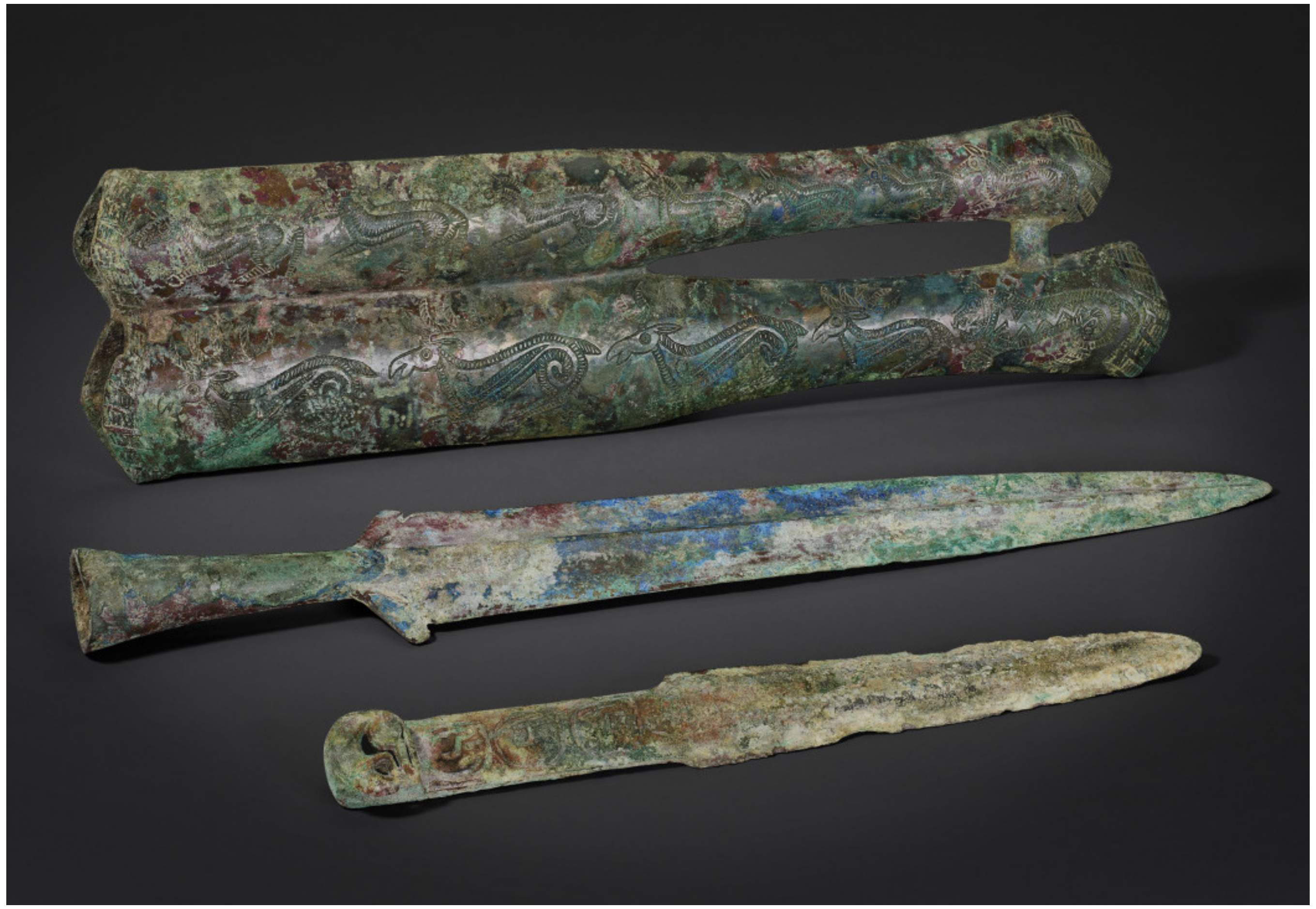
56¼ x 76¾ in. (142.8 x 195 cm.)

$15,000-25,000

清十九世紀 杏黃地金龍彩雲紋龍袍

According to the 1759 *Huangchao liqi tushi* (Illustrated Regulations for the Ritual Paraphernalia of the Imperial Court), the apricot color, *xinghuang*, was classified as one of the 'Five Imperial Yellows' that could only be worn by the heir apparent to the emperor, princes and princesses of the first rank, and imperial consorts of the second and third degree (M. Medley, *The Illustrated Regulations for Ceremonial Paraphernalia of the Ch'ing Dynasty*, London, 1982, and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2002, pp.14-30). There is an embroidered apricot 'dragon' robe dated to the Jiaqing period (1796-1820) in the collection of the Palace Museum, Beijing, illustrated in *The Splendors of Imperial Costume: Qing Court Attire from the Palace Museum*, Beijing, 2008, p. 122, no. 76, where it is noted that the robe would have been worn by a son of the Jiaqing Emperor, mainly for important celebrations or festivals.

The ground of this robe is finely and intricately embroidered with a lattice-like pattern, which would have been very time-consuming to create. There are several examples of similar 'dragon robes' with a similarly-rendered ground, but all on the more common blue, rather than rare apricot ground of the current robe. Three blue-ground examples are in the University of Alberta Museums' Mactaggart Art Collection: 2005.5.475, 2005.5.328, 2005.5.621.1, and another two blue-ground examples are in The Victoria & Albert Museum, T.196-1948 and 346-1899.



851 LEARN MORE

A RARE BRONZE DOUBLE SCABBARD WITH TWO WEAPONS

LATE WESTERN-EARLY EASTERN ZHOU PERIOD, 9TH-6TH CENTURY BC

The larger weapon: 15⅜ in. (39 cm.) long
The scabbard: 10 5⁄16 in. (26.2 cm.) long, cloth box

$8,000-12,000

PROVENANCE:
Chen Man Yue, Hong Kong, 1997.
Kaikodo, New York.

LITERATURE:
Kaikodo Journal, New York, Spring 1998, no. 38.

西周晚期/東周早期 公元前九至六世紀 青銅雙鞘劍匣及兵器兩件

來源:
Chen Man Yue，1997年
懷古堂，紐約

出版:
《懷古堂》，紐約，1998年春，編號38

The present bronze scabbard is a rare example of a double-sheathed form, composed of two adjoining blade cases of oval section. One side of the shorter sheath is decorated with stylized donkeys, while the longer sheath bears four bucks. The reverse of the scabbard features two vertical columns of triangular apertures, lending both visual rhythm and practical lightness to the structure.

Double-sheathed scabbards are exceptionally rare. Related examples have been excavated in Inner Mongolia and date from the late Western Zhou to the early Spring and Autumn period. Notably, a bronze double scabbard and blade discovered in a tomb at Nanshan'gen, Ningcheng County, Inner Mongolia, is published in *Chugoku Uchi Moko Happo Kiba Minzoku Bunka Ten*, Tokyo, 1983, no. 6, p. 24. Another related pair of double scabbards and blades, was excavated at Xiaoheishigou, also in Ningcheng County, and illustrated in *Wenwu*, 1995, no. 5, pl. II:3. While similar in construction, both excavated scabbard are decorated only with triangular apertures and lack the elaborate zoophoric ornamentation seen on the present example.

The depiction of animal motifs on the present scabbard is particularly significant. These decorative features likely reflect the beliefs and material culture of the northern pastoral communities that produced them. They may have been imbued with talismanic power, intended to enhance the prowess or protection of the warrior or hunter who carried them, while simultaneously elevating the aesthetic quality of his equipment. A related decorative scheme appears on a carved bone from a tomb in Nanshan'gen, dated to the 9th–7th century BC, and published in *Kaogu*, 1981, vol. 4, p. 307, fig. 6.

Property from the Shorenstein Collection, San Francisco

852 LEARN MORE

A RARE BRONZE AXLE CUFF

WESTERN ZHOU DYNASTY, 11TH-9TH CENTURY BC

8 3⁄16 in. (20.8 cm.) high, composite stand

$15,000-25,000

PROVENANCE:
The Malcolm collection: ancient bronzes; works of art; early ceramics; Sotheby's London, 29 March 1977, lot 19.
Christie's New York, 18 September 1997, lot 327, and thence by descent within the family.

EXHIBITED:
London, *International Exhibition of Chinese Art*, Royal Academy of Arts, 1935-6, no. 265.
Paris, Musée Cernuschi, *La Decouverte de l'Asie, Hommage à René Grousset*, 1954, no. 387.

LITERATURE:
International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, pl.12, no. 265.

舊金山Shorenstein珍藏

西周 公元前十一至九世紀 青銅車軸飾

來源:
The Malcolm collection: ancient bronzes; works of art; early ceramics；倫敦蘇富比，1977年3月29日，拍品編號19
紐約佳士得，1997年9月18日，拍品編號327，後於家族傳承

展覽:
倫敦，「國際中國藝術展」，英國皇家藝術學院，1935–1936年，編號265
巴黎，賽努奇博物館，「La Decouverte de l'Asie, Hommage à René Grousset」展，1954年，編號387

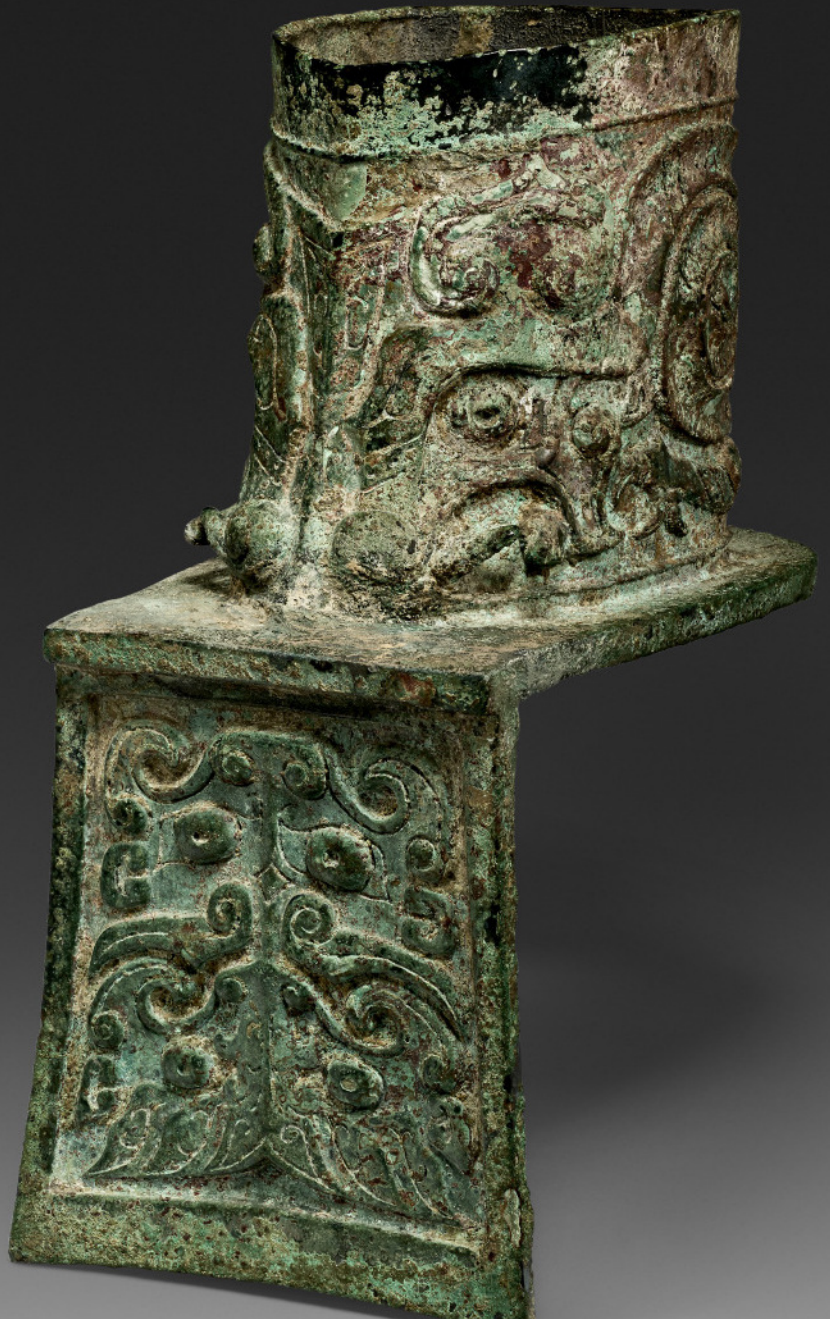
出版:
「國際中國藝術展」，英國皇家藝術學院，倫敦，1935–1936年，圖版12，編號265

This rare bronze axle cuff is one of three related fittings that have appeared on the market in the past 40 years. The present cuff was first published in *The Chinese Exhibition at the Royal Academy of Arts*, London, in 1935. In 1977 it was sold in the Malcom Collection sale at Sotheby's London, along with another very similar fitting (lot 20). The similar fitting appears to be the example subsequently sold in the British Rail Pension Fund sale at Sotheby's London, 12 December 1989, lot 10, and is now in The Cleveland Museum of Art, acc. no. 1990.30.

A third axle cuff from the David-Weill collection was included in the *Mostra D'Arte Cinese/Exhibition of Chinese Art*, Venice, 1954, no. 57, and was sold at the David-Weill sale at Sotheby's Paris, 16 December 2015, lot 28.

A similar axle cuff with variations in detail from the Raphael Bequest is illustrated by J. Rawson in *Ancient China, Art and Archaeology*, London, 1980, pl. 73. The author states (p. 102) that "the coiled dragons on this bronze are seen on some of the earliest Zhou bronzes, presumably cast in Shaanxi."

See, also, *Kaogu*, 1980:4, pp. 362-64, figs. 3, 5 and 6 for line drawings of how such fittings attached to the chariot and a similar fitting of more simple design discovered in a Western Zhou chariot-and-horse pit at Keshengzhuang, Chang'an, p. 363, fig. 4.



Property from an Important Private Collection

~853 LEARN MORE

A RARE BRONZE RITUAL POURING VESSEL, *YI*

LATE WESTERN-EARLY EASTERN ZHOU DYNASTY, 8TH CENTURY BC

Both of the back legs are cast with a single graph, *tian*.
11 in. (28 cm.) wide, hardwood stand, cloth box

$40,000-60,000

PROVENANCE:
T. Y. King Collection, Hong Kong, 1947.
Dr. Ernst Winkler Collection, Hong Kong, acquired in May 1983.
Eskenazi, London, 2014.

EXHIBITED:
On loan: Chicago, Art Institute of Chicago, June 2019-January 2023.

重要私人珍藏

西周晚期/東周早期 公元前八世紀 青銅夔龍紋匜

金文：田

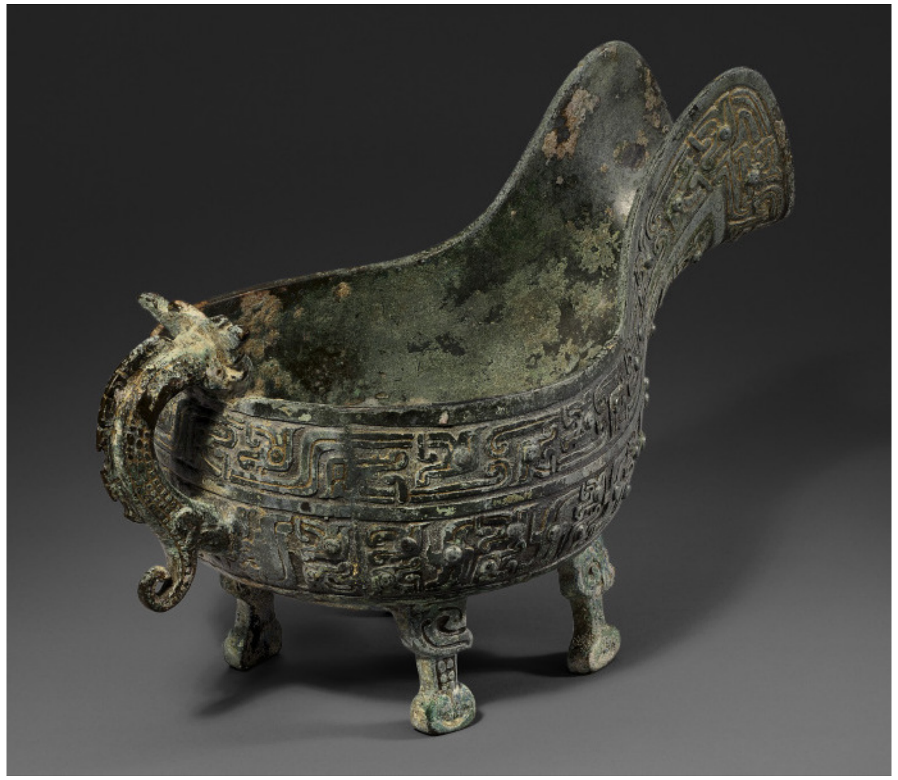
來源:
金才記，香港，1947年
Dr. Ernst Winkler珍藏，香港，入藏於1983年5月
埃斯卡納齊，倫敦，2014年

展覽:
借展：芝加哥，芝加哥藝術博物館，2019年6月–2023年1月

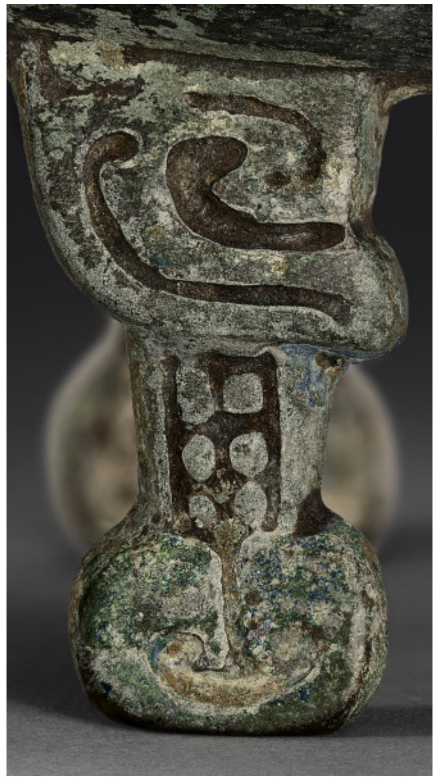
The *yi* is a ritual water vessel traditionally paired with a *pan* basin and used in ceremonial handwashing rites. During the ritual, water was poured from the *yi* over the hands and collected in the accompanying *pan*. The vessel form appears to have developed in the late Western Zhou period, adapted from the shape of the *gong* and the function of the *he*, and it remained in use through the Eastern Zhou period.

Bronze *yi* vessels typically feature simple decoration, often limited to a single narrow band of decoration and horizontally ribbed bodies. See, for example, the *yi* sold at Christie's New York, 23 March 2012, lot 1511. In contrast, the present *yi* is distinguished by its elegant silhouette, generous, broad proportions and boldly cast relief decoration of two raised decorative bands encircling the vessel, each with interlocking stylized dragons. The vessel is further decorated with a handle cast in the form of a sinuous dragon. A closely related *yi* with similar bands of interlocking dragon decoration in the Arthur M. Sackler Collection is illustrated by Jenny F. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, Washington, D.C., 1995, pp. 336-7, no. 67. Another comparable example was excavated from Tomb G2 at Baoxiangsi, Guangshan County, Henan Province, and is illustrated by Robert L. Thorp in *Son of Heaven: Imperial Arts of China*, Seattle, 1988, p. 55, no. 5.

The present *yi* is exceptionally rare for having a graph cast on either of the back legs, rather than on the interior of vessel. The graph appears to read *tian* (田), meaning 'field' or 'farm', though its precise significance remains open for interpretation. It is a graph rarely depicted on early bronzes, but which can be found cast under the handle of a *jue* recorded by the renowned late Qing-dynasty bronze connoisseur and scholar Liu Tizhi in *Xiaojiaojinge jinwen taben* (Rubbings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 6, pp. 8–9.



(another view)



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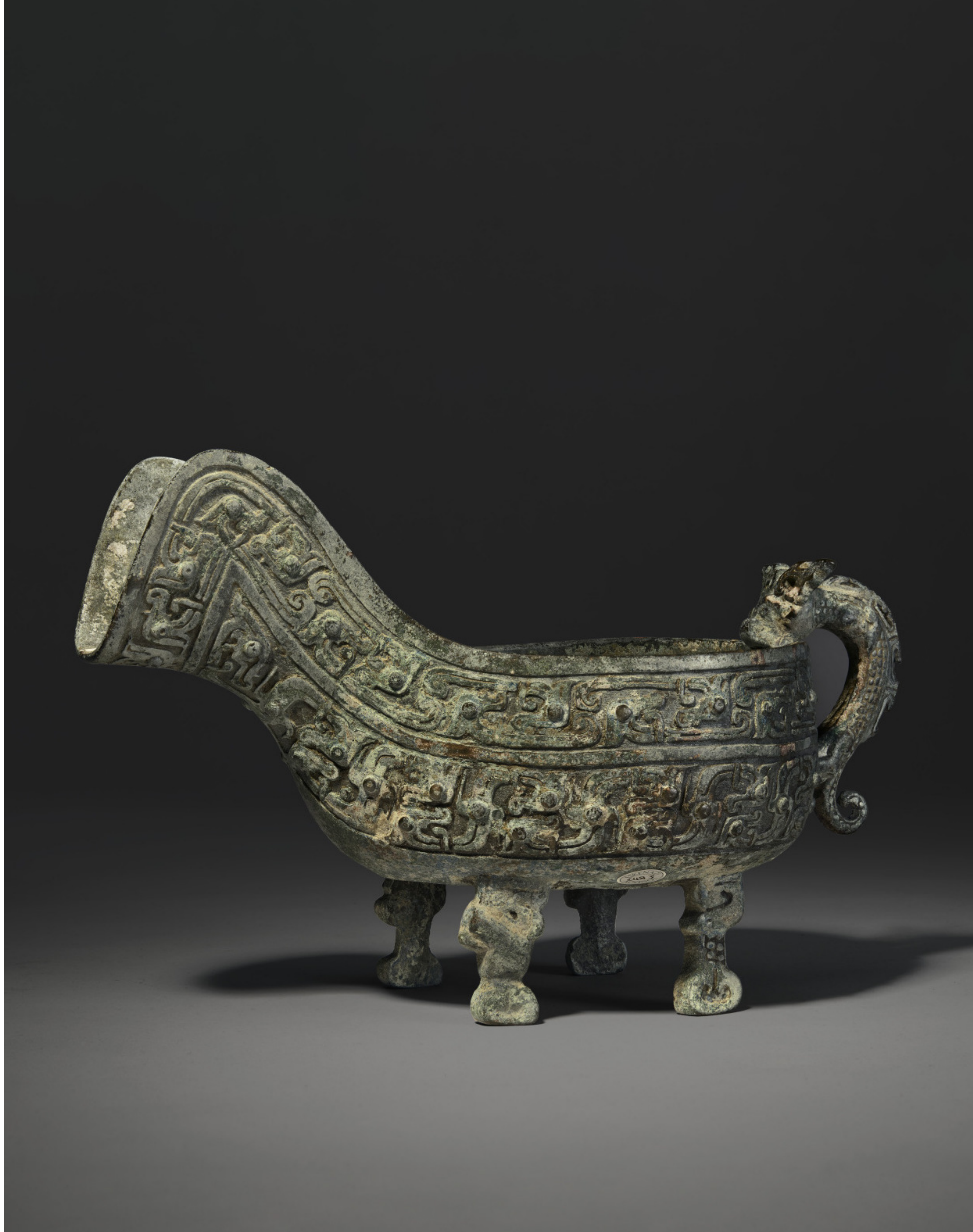
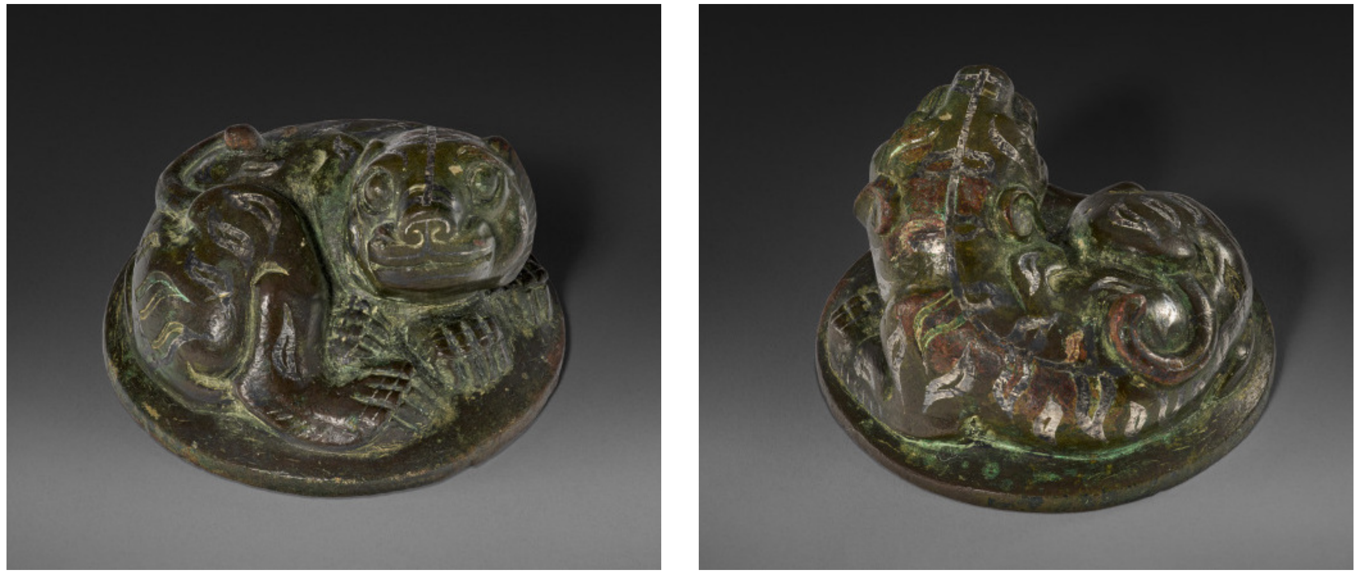




854 (two views)

Property from the Shorenstein Collection, San Francisco

854 LEARN MORE

A SILVER-INLAID BRONZE TIGER-FORM WEIGHT

WESTERN HAN DYNASTY (206 BC - AD 8)

2 7/16 in. (6.2 cm.) diam., composite base

$8,000-12,000

PROVENANCE:
J. J. Lally & Co., New York, 1996, and thence by descent within the family.

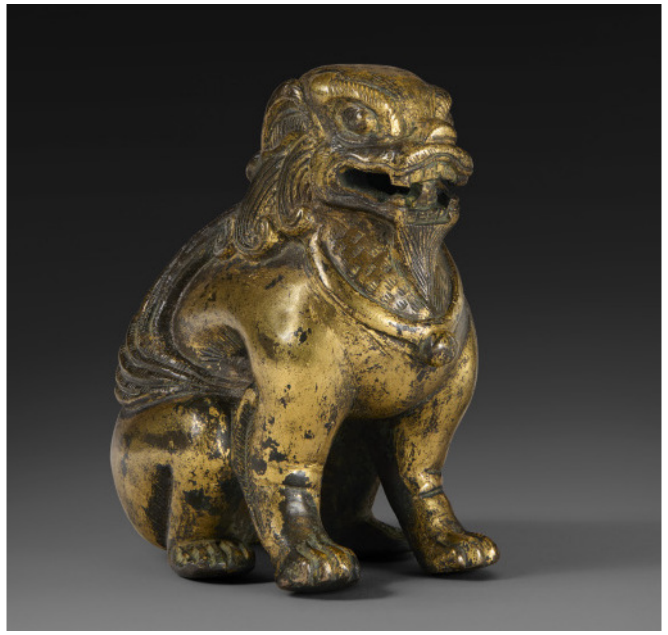
舊金山Shorenstein珍藏

西漢 銅錯銀盤虎形鎮

來源:
藍理捷，紐約，1996年，後於家族傳承

Weights of this type, made during the Warring States period and Han dynasty, appear to have been used to hold down the corners of woven mats used for seating or for the board game *liubo*. They were usually made in the shape of animals, often coiled to form a circle, or in the shape of human figures, and even mountains. They were usually made of bronze, and often sumptuously decorated in gilding, or inlaid with gold, silver and gemstones to convey the high social status of the owner.

A related bronze tiger-form weight from the collection of Dr. Paul Singer was included in the 1965 Asia House Gallery exhibition and published in the catalogue by M. Loehr, *Relics from Ancient China*, New York, 1965, pl. 128, no. 114, where it was dated late Eastern Zhou. Another example, without inlay, now in the Museum of Far Eastern Antiquities, Stockholm, was included in the *Mostra D'Arte Cinese/ Exhibition of Chinese Art*, Venice, 1954, p. 28, no. 97.



855

Property from the Collection of Louise and Donald Aberfeld

855 LEARN MORE

A GILT-BRONZE FIGURE OF A SEATED MYTHICAL BEAST

MING DYNASTY (1368 - 1644) OR EARLIER

3 in. (7.7 cm.) high

$7,000-9,000

PROVENANCE:
Sotheby Parke Bernet, New York, 20 October 1976, lot 107.

Louise暨Donald Aberfeld伉儷珍藏

明或以前 鎏金銅瑞獸

來源:
紐約蘇富比Parke Bernet，1976年10月20日，拍品編號107

Property from the Collection of Louise and Donald Aberfeld

856 LEARN MORE

A FINELY ENGRAVED SILVER STEM CUP

TANG DYNASTY (AD 618-907)

2½ in. (6.5 cm.) high

$8,000-12,000

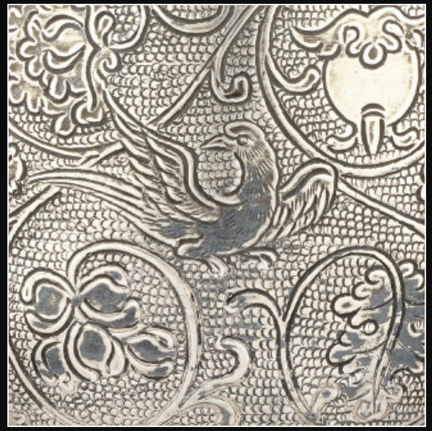
PROVENANCE:
Christie's New York, 28-29 October 1977, lot 19.

Louise 暨 Donald Aberfeld 伉儷珍藏

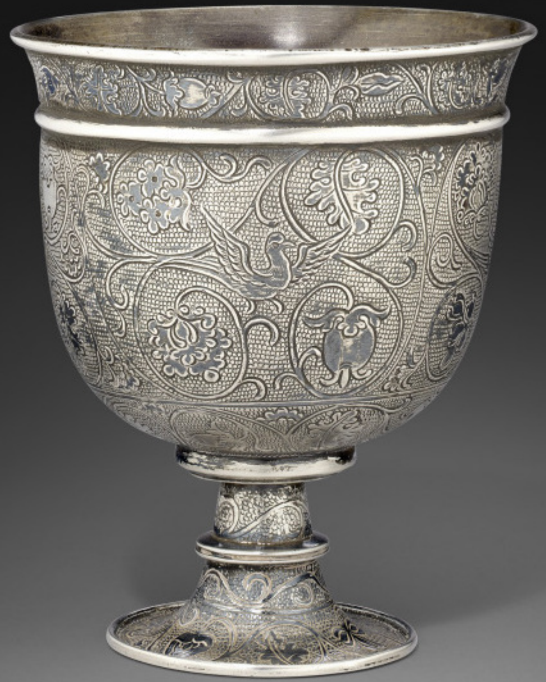
唐 銀鏨刻花鳥紋高足盃

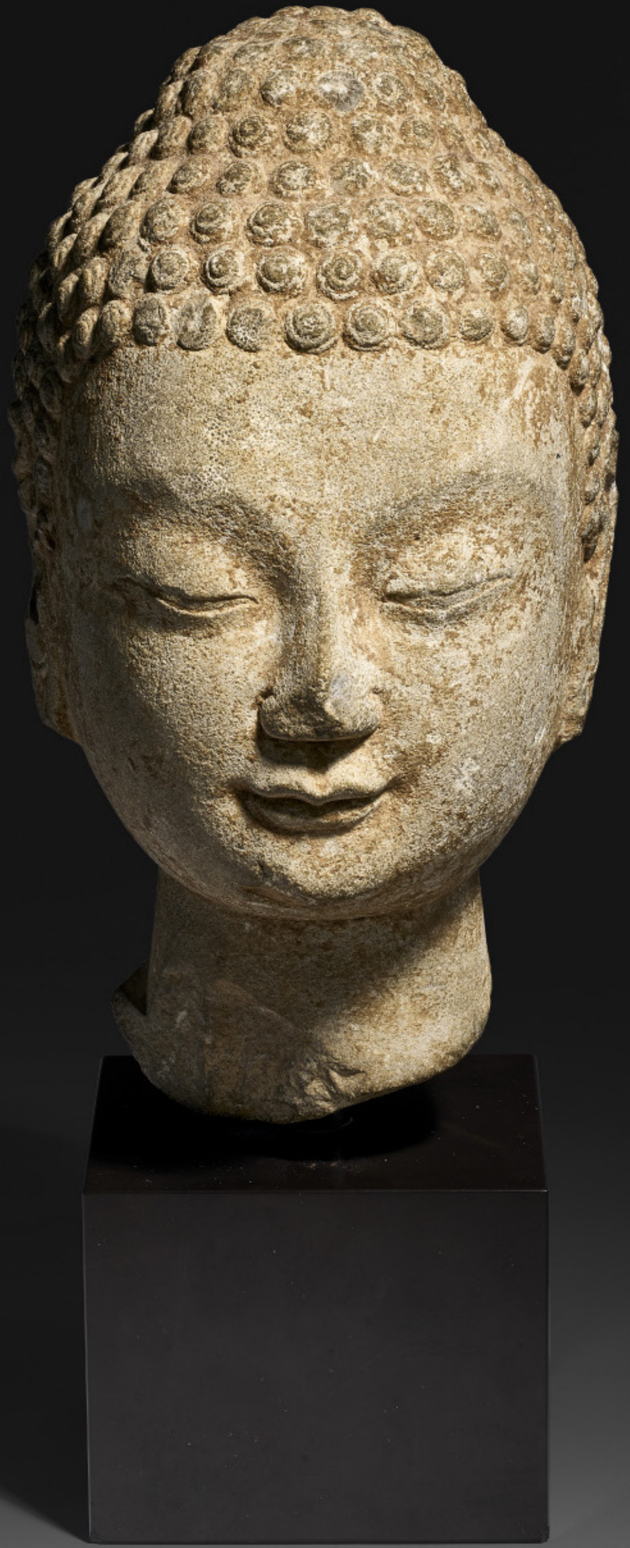
來源:
紐約佳士得，1977年10月28–29日，拍品編號19

Delicately engraved with birds nestled amidst flowering vines, the present stem cup is set against a finely ring-punched ground and rises from a slender stem foot with a spreading base that is similarly adorned with foliate scrolls. The refined craftsmanship and sumptuous use of silver exemplify the opulence of courtly life during the high Tang period. The fascination with gold and silver wares during the Tang dynasty was deeply shaped by luxury goods in precious metals that reached the capital, Chang'an (modern Xi'an), via the fabled Silk Road. These imports, often of Sasanian origin, were themselves inspired by metalwork traditions dating back to ancient Rome. The motif of birds amidst flowering vines appears to be exceedingly rare in Tang silverware. A related stem cup with comparable decoration is in the collection of the Art Institute of Chicago, gift of Mr. Russell Tyson, acc. number 1945.308 (https://www.artic.edu/artworks/53544/stem-cup).



(detail)





857

Property from the Shorenstein Collection, San Francisco

857 LEARN MORE

A SMALL LIMESTONE HEAD OF BUDDHA

NORTHERN QI-SUI DYNASTY, 6TH CENTURY

8⅞ in. (22.5 cm.) high, composite stand

$15,000-25,000

PROVENANCE:

Paul Wang Collection, Michigan, before 1983.
Christie's New York, 5 June 1986, lot 104, and front cover.
Andrew Kahane, New York, June 1989, and thence by descent within the family.

EXHIBITED:

Taipei, National Museum of History, *Chinese Buddhist Sculpture from the Wei through the Tang Dynasties*, 1983.

LITERATURE:

National Museum of History, *Chinese Buddhist Sculpture from the Wei through the Tang Dynasties*, Taipei, 1983, p.129 and 131.

This sensitively carved head of Buddha likely comes from Shandong or Hebei province and is very similar to a Northern-Qi dynasty stone head in The Metropolitan Museum of Art, New York, illustrated by D. Leidy and D. Strahan in *Wisdom Embodied, Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 172, no. A12. Both the present head and the example in The Metropolitan Museum are of diminutive size and share stylistic similarities of the softly curving eyelids and mouth. See, also, a slightly larger stone head of Buddha (12 ¼ in.) sold at Christie's New York, 18 March 2016, lot 1406, and one in the Rietberg Museum illustrated by H. Brinker and E. Fischer in *Treasures from the Rietberg Museum*, New York, 1980, p. 137, no. 51.

舊金山Shorenstein珍藏

北齊/隋 石灰岩佛首

來源:

Paul Wang珍藏，密歇根，於1983年前入藏
紐約佳士得，1986年6月5日，拍品編號104（封面拍品）
Andrew Kahane，紐約，1989年6月,後於家族傳承

展覽:

台北， 國立歷史博物館，「中國古代石雕藝術」，1983年

出版:

國立歷史博物館，《中國古代石雕藝術》，台北，1983年，頁129及131

Another Property

858 LEARN MORE

A WHITE MARBLE BUDDHIST STELE

WESTERN WEI DYNASTY, DATED BY INSCRIPTION TO AD 537

The stele is inscribed beneath the triptych on one side and on two narrow sides with a long inscription which may be translated as "Respectfully made on the eleventh day of the fifth lunar month of the *bingchen* year, the third year of the Datong reign (AD 537), two images were made by the Buddhist disciple Zhao Youhuan for his deceased mother and father. He presumes to recall those departed spirits and souls who produced a son and led him personally, offering their compassionate faces the prayer that they ascend into the Three Voids with benefits sufficient for the Great Pool."
14¾ in. (37.5 cm.) high

$20,000-30,000

PROVENANCE:

Chang Yun-chung Collection, Tokyo, 1992.
Kaikodo, New York.

LITERATURE:

Kaikodo Journal, New York, Spring 1997, no.38.

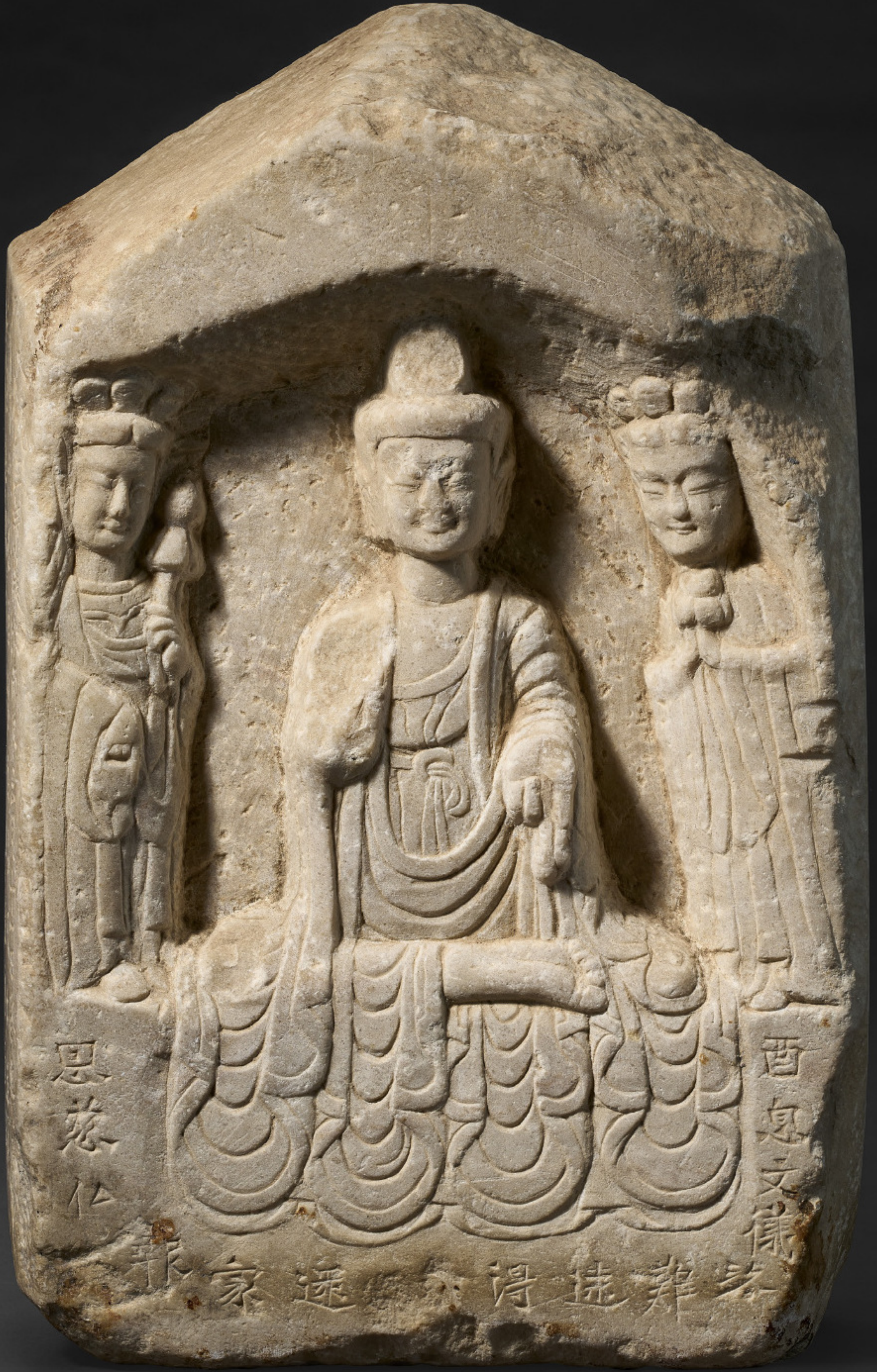
西魏大統三年（537） 佛三尊石碑

來源:

張允中珍藏，東京，1992年
懷古堂，紐約

出版:

《懷古堂》，紐約，1997年春季刊，編號38



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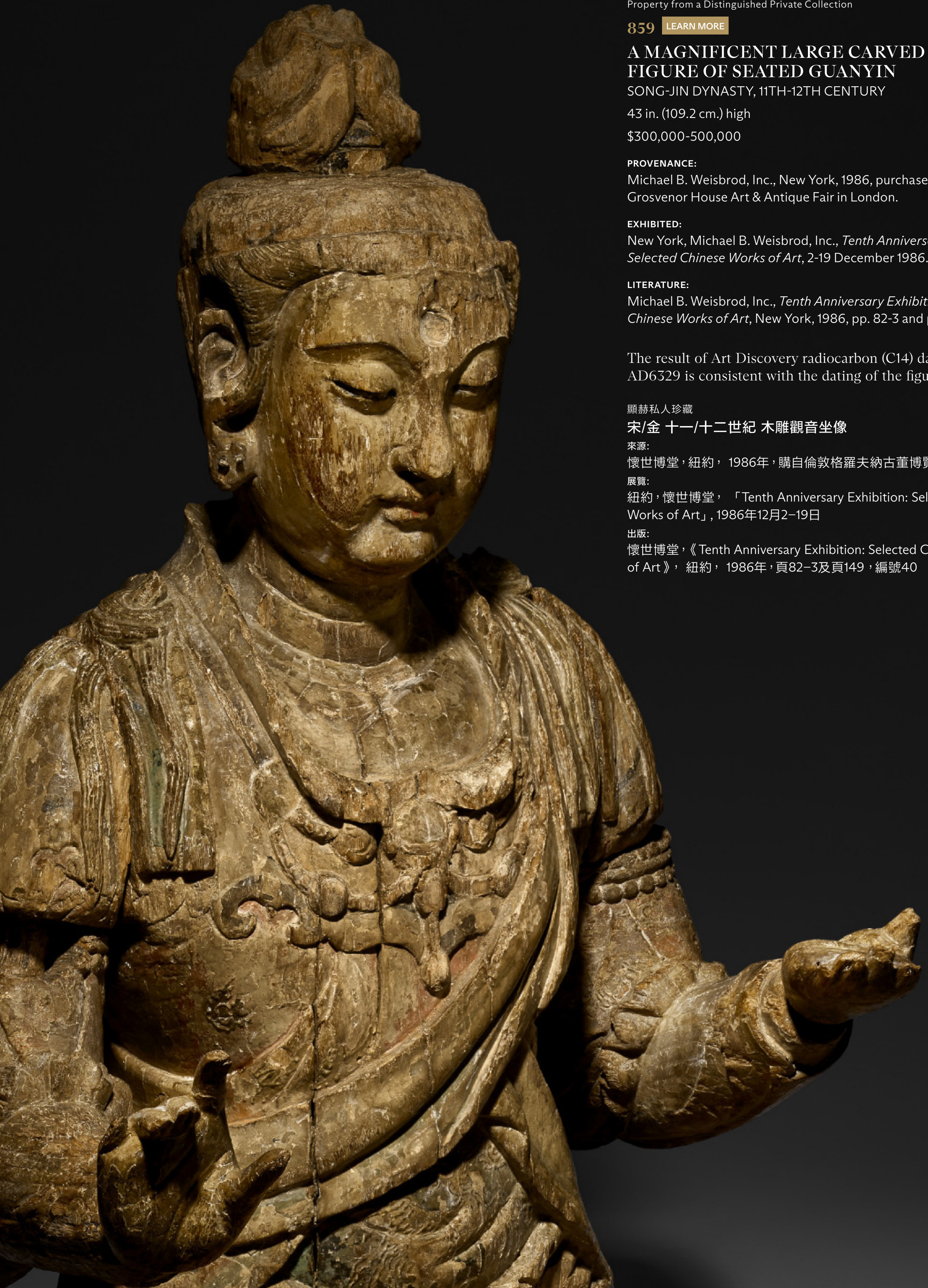


Property from a Distinguished Private Collection

859 LEARN MORE

A MAGNIFICENT LARGE CARVED WOOD FIGURE OF SEATED GUANYIN

SONG-JIN DYNASTY, 11TH-12TH CENTURY

43 in. (109.2 cm.) high

$300,000-500,000

PROVENANCE:
Michael B. Weisbrod, Inc., New York, 1986, purchased at the Grosvenor House Art & Antique Fair in London.

EXHIBITED:
New York, Michael B. Weisbrod, Inc., *Tenth Anniversary Exhibition: Selected Chinese Works of Art*, 2-19 December 1986.

LITERATURE:
Michael B. Weisbrod, Inc., *Tenth Anniversary Exhibition: Selected Chinese Works of Art*, New York, 1986, pp. 82-3 and p. 149, no. 40.

The result of Art Discovery radiocarbon (C14) dating test no. AD6329 is consistent with the dating of the figure.

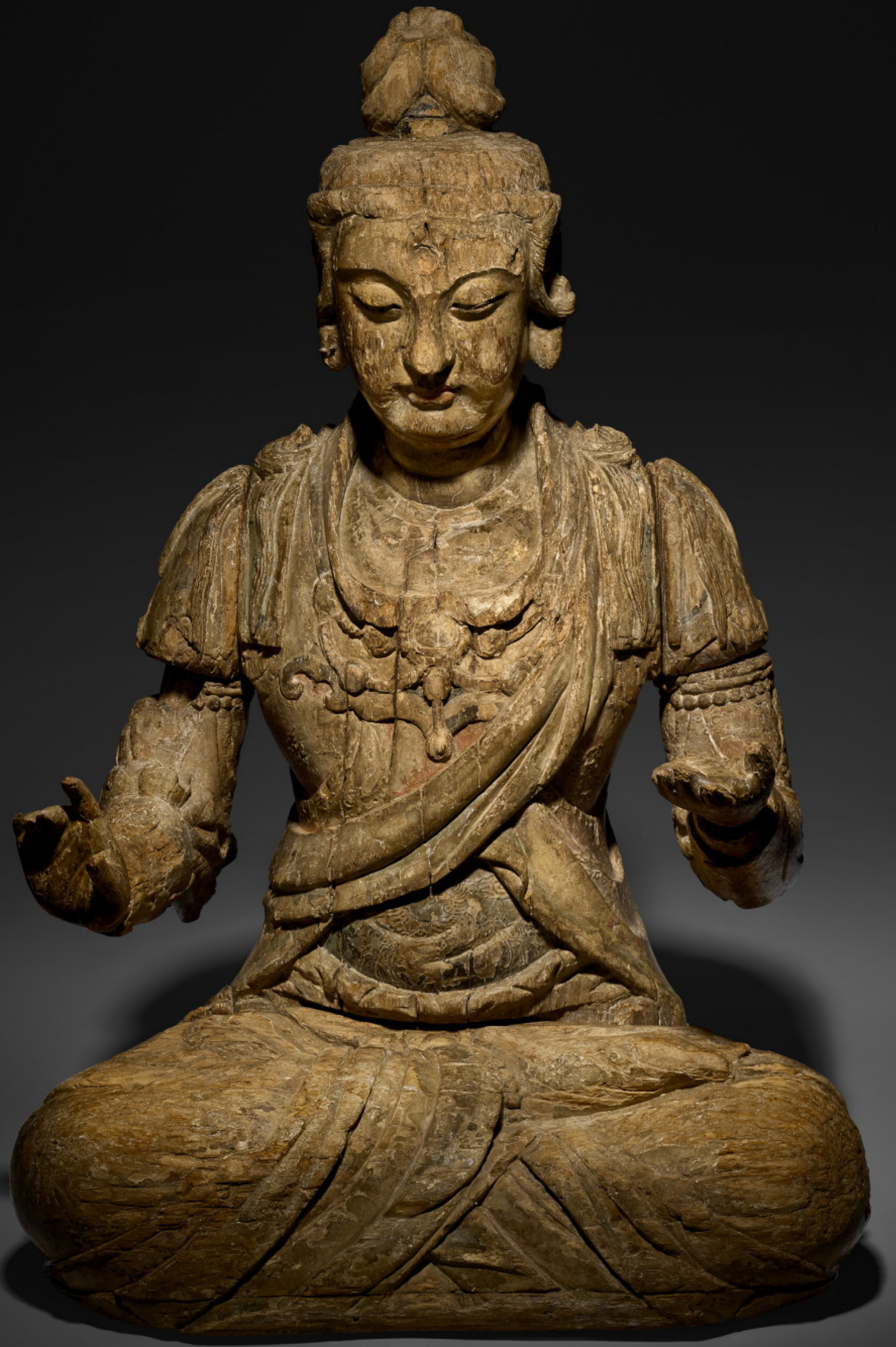
顯赫私人珍藏

宋/金 十一/十二世紀 木雕觀音坐像

來源:
懷世博堂，紐約， 1986年，購自倫敦格羅夫納古董博覽會

展覽:
紐約，懷世博堂， 「Tenth Anniversary Exhibition: Selected Chinese Works of Art」, 1986年12月2–19日

出版:
懷世博堂，《Tenth Anniversary Exhibition: Selected Chinese Works of Art》， 紐約， 1986年，頁82–3及頁149 ，編號40



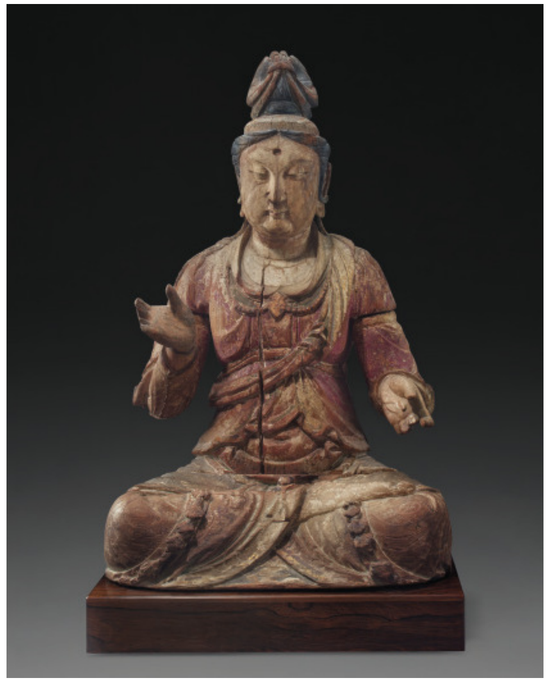


Fig.1 A large polychrome wood figure of a seated *bodhisattva*, Song-Jin dynasty (AD 960-1234), sold at Christie's New York, 17 March 2015, lot 58.

圖一 宋/金 木雕彩繪菩薩坐像，紐約佳士得，2015年3月17日，
拍品編號58

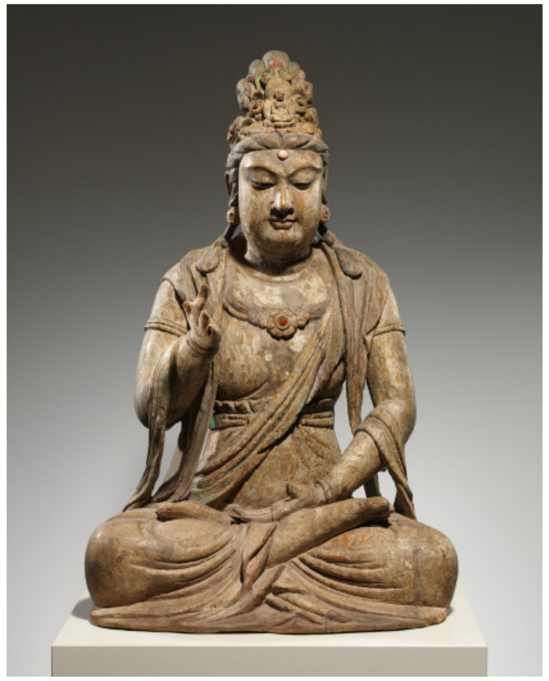
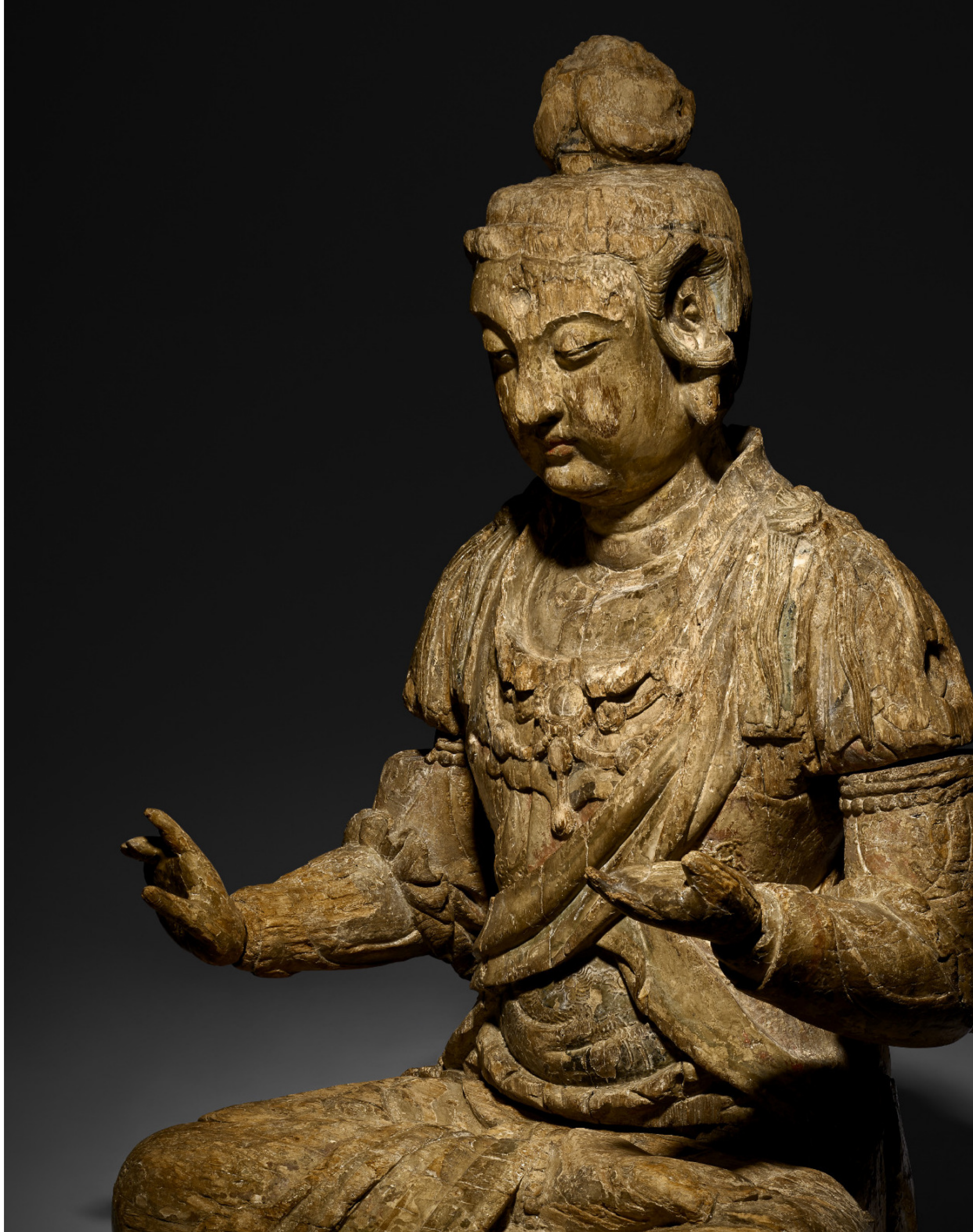


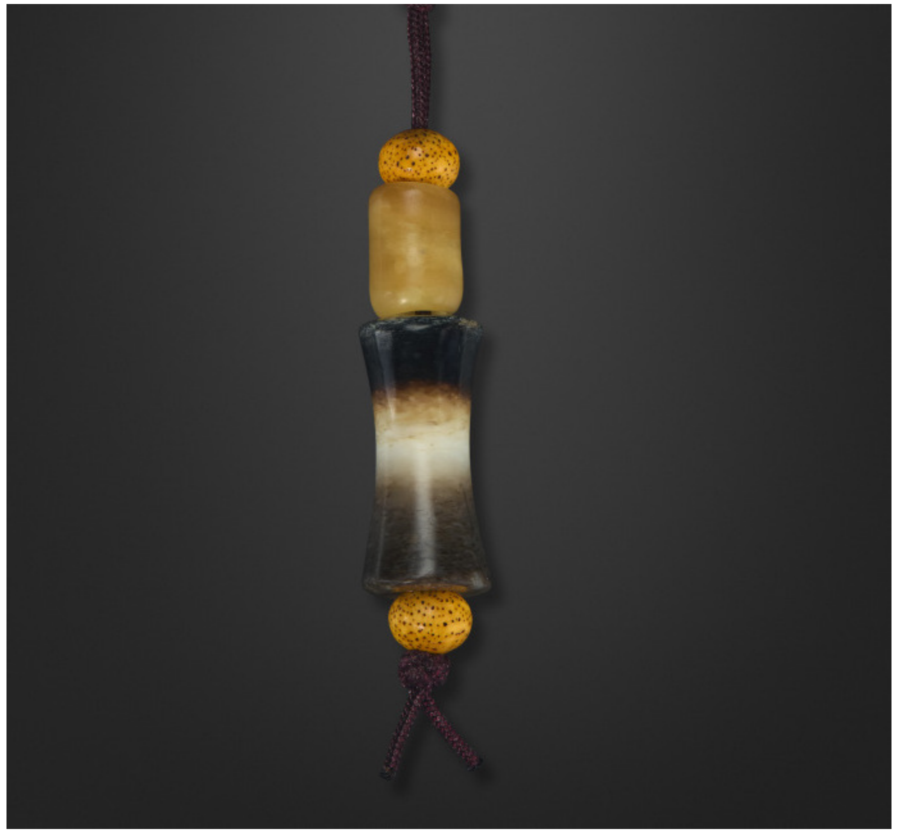
Fig.2 *Bodhisattva* Avalokiteshvara (Guanyin), late 10th-early 11th century. © The Metropolitan Museum of Art, New York, Fletcher Fund, 1933, object number 33.116.

圖二 北宋 彩繪木雕觀音菩薩像 © 大都會博物館，紐約，弗萊徹基金，
1933年，館藏編號 33.116

This large and impressive figure of Guanyin (or Avalokiteshvara in Sanskrit), the *bodhisattva* of compassion, is sculpted in sections and presented in the round. He is seated majestically with the legs crossed in front, and hands held in *abhayamudra*, the gesture of reassurance and safety. The surface shows remnants of the original gesso relief decoration that would have covered the figure in vivid colors. Remnants of this decoration appear on either side of the chest, with a phoenix appearing on the belly. Gilt details can be seen on the face, chest and on the elaborate ornaments below. By the Song dynasty, Guanyin had become the most popular of all Buddhist deities. Especially during the Song and Yuan dynasties, examples in wood were favored. However, wood as material is rather fugitive and as a consequence just a small number of such massive images have survived.

The present figure is stylistically related to other *bodhisattva* figures of Song-Jin dynasty date such as the large, polychrome wood figure of a seated *bodhisattva* from the collection of Robert H. Ellsworth, sold at Christie's New York, 17 March 2015, lot 58. **(Fig. 1)** The Ellsworth figure is of slightly smaller size (89.5 cm.) than the present work and is shown seated in *padmasana*, with similar treatment of the robes and the projections of the sleeves on the elbows. Another related figure is in The Minneapolis Institute of Arts and illustrated by R. Jacobsen in *Appreciating China, Gifts from Ruth and Bruce Dayton*, Minneapolis, 2002, pp. 62-3, no. 30. The Minneapolis figure is larger than the present figure (126.2 cm.) and exhibits remarkably preserved decoration with red and black pigments and gilding, and fine details such as the mustache. The treatment of the hair on the Minneapolis figure is similar to that on the present figure, and the author notes that the elaborate hairstyle would have been originally encased by a gilt metal crown. See, also, a related wood figure of slightly smaller size (94 cm. high) and slightly earlier date (late 10th-early 11th century) in The Metropolitan Museum of Art, New York, shown seated in a similar position and dressed in similarly draped robes, but with the hands held in a different *mudra*. **(Fig. 2)**





860

Property from the Songzhutang Collection

860 LEARN MORE

TWO EARLY JADE BEADS

2ND-1ST MILLENIUM BC

The larger: 1$\frac{5}{16}$ in. (3.4 cm.) long, strung with two Bodhi beads

$4,000-6,000

PROVENANCE:

Acquired in Hong Kong, 1986.
The Songzhutang Collection, New York.

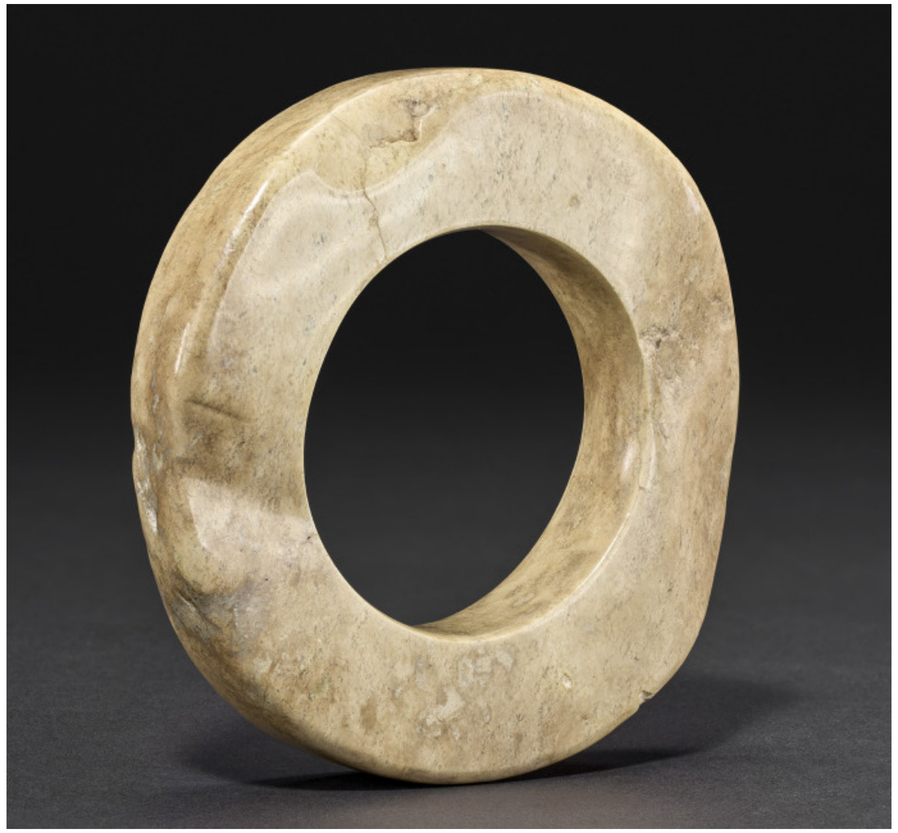
The striking blackish-brown and white markings of the larger bead were cleverly utilized to enhance the hourglass form. Compare two brown and white jade beads dated to the Neolithic period of more slender, less waisted form sold in The Collection of Robert Hatfield Ellsworth, Part III – Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings; Christie's New York, 19 March 2015, lot 473.

松竹堂珍藏

公元前二千紀至一千紀 玉珠兩件

來源:

1986年購於香港
松竹堂珍藏，紐約



861

Property from an Important North American Private Collection

861 LEARN MORE

AN IVORY-COLORED JADE BRACELET

NEOLITHIC PERIOD, LIANGZHU CULTURE, 4TH-3RD MILLENNIUM BC

4¼ in. (10.8 cm.) diam., cloth box

$4,000-6,000

PROVENANCE:

In the United States by 2002.

Compare the similarly thick Liangzhu jade bracelet illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, pl. 6:4, and later sold in Hotung: The Personal Collection of the late Sir Joseph Hotung, Part 1; Sotheby's Hong Kong, 9 October 2022, lot 137. See, also, the example from the Florence and Herbert Irving Collection sold at Christie's New York, 25 September 2020, lot 1722.

北美重要私人珍藏

新石器時代 良渚文化 公元前四至三千紀 白褐玉鐲

來源:

2002年前已抵美國

Property from a Private Cambridge, Massachusetts Collection

862 LEARN MORE

A LARGE GREENISH-GREY JADE CEREMONIAL BLADE, *DAO*

NEOLITHIC PERIOD, CIRCA 2500-2000 BC

9 in. (22.8 cm.) long, softwood and metal stand, cloth box

$15,000-25,000

PROVENANCE:

J. J. Lally & Co., New York, 2006.

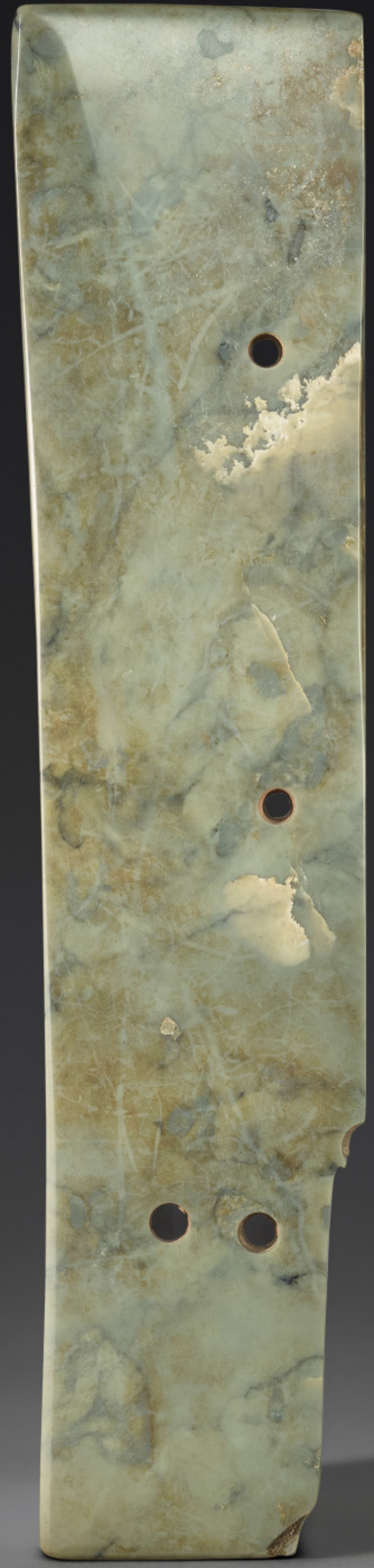
Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 184, discusses jade ceremonial blades of this type, and how they evolved from stone reaping implements. In her description of a similar, but larger (45 cm.) jade blade, p. 186, fig. 10:17, Rawson states, "There are three holes along the upper edge, recalling the holes of the original knives, and a fourth hole centered on the blade at the butt suggests that it was held in a different position. All the holes are drilled from one side." Another similar jade blade of larger size (57 cm.), but of similar color to the current example, is illustrated in the J. J. Lally & Co. exhibition catalogue, *Ancient Chinese Jade*, 15-29 March 2018, no. 23. The catalogue entry cites a further jade blade of similar large size and color in the National Palace Museum, Taipei, illustrated in *Huanghe liuyu shiqian yuqi tezhan tulu* (Catalogue of Special Exhibition of Prehistoric Jade from the Yellow River Valley), Taipei, 2001, pp. 102-3, no. 2-1.

麻薩諸塞州劍橋私人珍藏

新石器時代 約公元前2500–2000年 青灰玉刀

來源:

藍理捷，紐約，2006年



Property from the Songzhutang Collection

863 LEARN MORE

A VERY RARE AND SUPERBLY CARVED PALE YELLOW AND RUSSET JADE 'GRAIN-PATTERN' DISC, *BI*

EASTERN ZHOU DYNASTY (770-256 BC)

6 11/16 in. (17 cm.) diam., cloth box

$80,000-100,000

PROVENANCE:

Lai Loy & Son Antiques Ltd., Hong Kong, acquired in 1978.
The Songzhutang Collection, New York.

EXHIBITED:

4000 Years of Chinese Jade, September 1984 - April 1986: Taipei, The National Museum of History; Fresno, Fresno Metropolitan Museum; Portland, The Oregon Historical Society; Salt Late City, The Salt Lake Art Centre; Houston, The Houston Museum of Natural Science; Denver, Denver Museum of National History; Chicago, Chicago International Antique Show; Guatemala City, The National Museum of Anthropology & Archaeology.

LITERATURE:

Ho Hao-tien, *4000 Years of Chinese Jade*, Fresno Metropolitan Museum, California, 1984, p.54.
T. Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, pl.33.

松竹堂珍藏

東周 穀紋大玉璧

來源:

黎來，香港，入藏於1978年
松竹堂珍藏，紐約

展覽:

「中國四千年玉展」，台北，國立歷史博物館，1984年9月至1986年4月巡展於弗雷斯諾，弗雷斯諾大都會博物館；波特蘭，俄勒岡歷史學會；鹽湖城，鹽湖城藝術中心；休斯頓，休斯頓自然科學博物館；丹佛，丹佛自然歷史博物館；芝加哥，芝加哥國際古玩展；危地馬拉城，國立人類學博物館

出版:

弗雷斯諾大都會博物，《中國玉器》，加利福尼亞州，1984年，頁54
霍滿棠，《韞玉生輝 – 松竹堂珍藏玉器》，香港，2011年，圖版編號33

A Confucian text traditionally attributed to the Western Han period, the *Zhou li* 周禮 (*Rites of Zhou*), records the six ritual jades (*liuyu* 六玉): the *bi* 璧, *cong* 琮, *gui* 圭, *zhang* 璋, *hu* 琥, and *huang* 璜. Among these, the *bi* and *cong* stood out in importance and longevity. The *bi*—a flat, circular disk with a central aperture—was said to symbolize the sun and was used in rituals honoring it. In contrast, the *cong*, with its square outer profile and cylindrical central tunnel, was associated with the earth and used in corresponding rites.

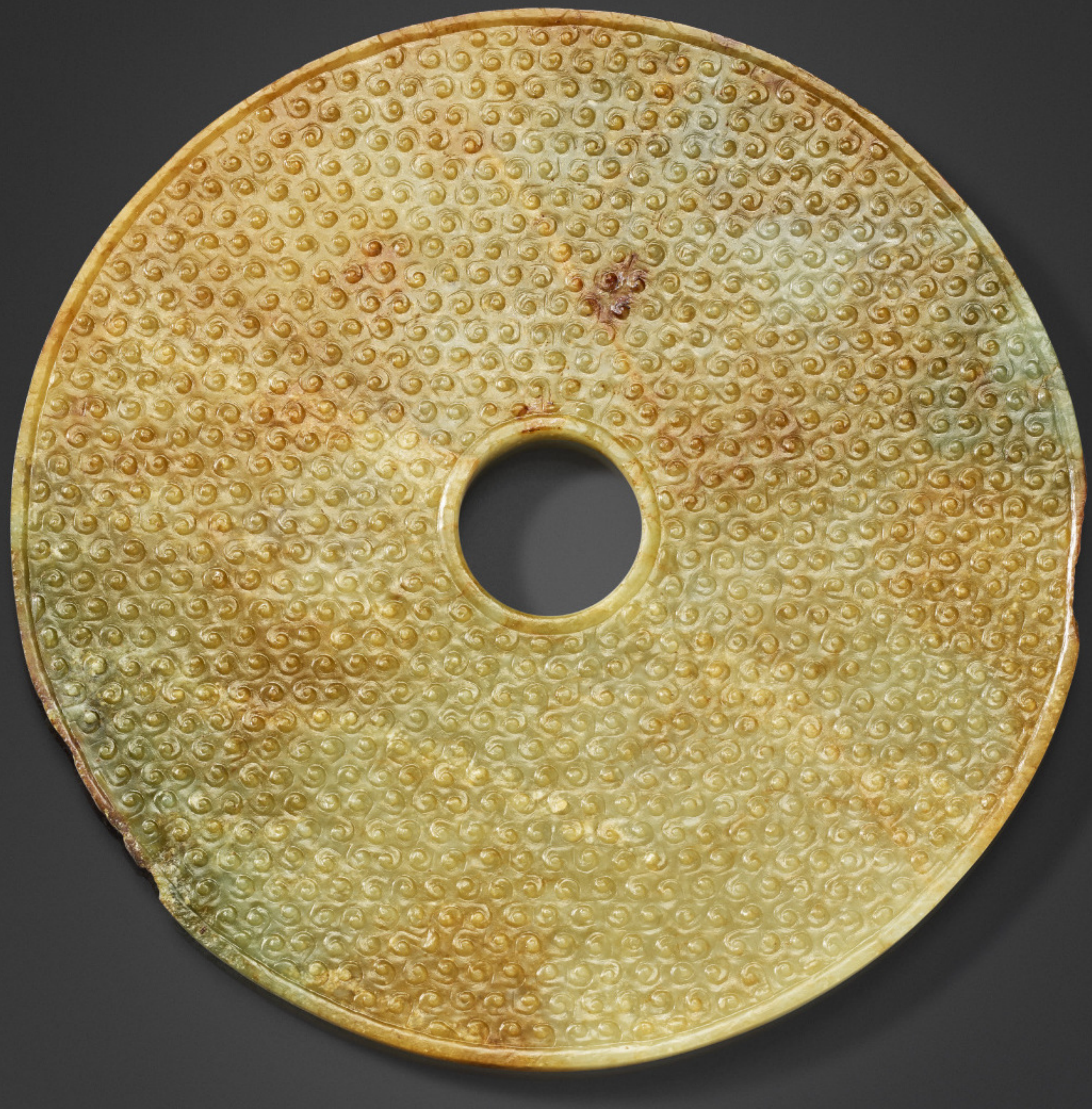
The earliest *bi* discs, dating to the Neolithic period, were often large, thick, and carved from a range of hardstones. These early examples are typically undecorated, with slightly irregular outlines and off-center perforations, which were often worked from both sides, leaving a subtle ridge at the junction of the two drilled hollows. By the Shang dynasty, *bi* discs assumed a more standardized form, with precisely centered perforations, thinner profiles, and a preference for fine-grained nephrite in shades of sea-green or bluish-green. Decorative elaboration emerged later, particularly during the Eastern Zhou period, when discs were finely worked with low-relief patterns. These typically included a subtly raised border at both the outer edge and around the perforation, and the surface was ornamented with evenly spaced spiral or comma-shaped motifs in shallow relief, known as *guwen* or *guliwen* ("grain patterns"). These relief patterns were frequently outlined by intaglio lines, adding contrast and refinement to the design. An exemplary late Zhou *bi* disc with such ornamentation is in the Harvard Art Museums' Winthrop Collection (accession no. 1943.50.649) and illustrated by Max Loehr in *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Cambridge, 1975, pp. 266-7, no. 393, where Loehr discusses *guwen* patterns, pp. 21-8.

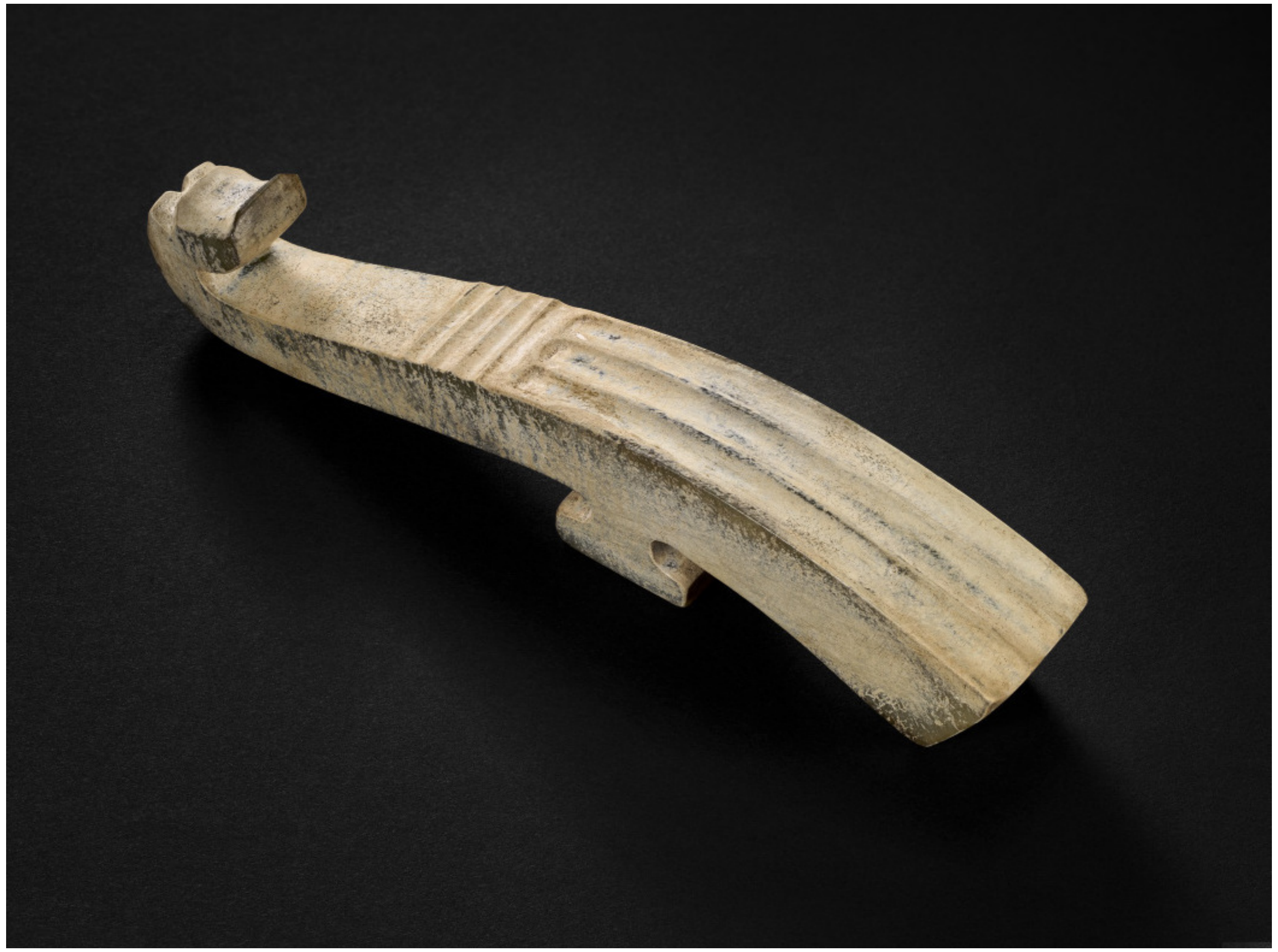
The present *bi* from the Songzhutang Collection is exceptional in both scale and craftsmanship. The disc is carved in crisp relief with 1,652 evenly spaced comma motif bosses. Each raised boss is modeled with remarkable dimensionality and fullness, requiring extraordinary technical skill to execute with such consistency across a large surface. This example is likely the largest known *bi* disc of this type, carved with grain pattern, and stands as a masterpiece of Eastern Zhou jade artistry. Comparable examples of slightly smaller size include a finely carved *bi* in the Harvard Art Museums, illustrated by Jenny F. So in *Early Chinese Jades in the Harvard Art Museums*, Cambridge, 2019, pp. 282 and 285, no. 39B, as well as two *bi* disks published in *Compendium of Collections in the Palace Museum: Jade, Vol. 3, Spring and Autumn Period and Warring States Period*, Beijing, 2011, pp. 104–5, pls. 99–100.

Chinese Jade
Fresno Metropolitan Museum
National Museum of History
Taipei, Taiwan, Republic of China

The current *bi* as exhibited and published in *4000 Years of Chinese Jade*, California, 1984, p. 54.

此拍品曾著錄於《4000 Years of Chinese Jade》，加利福尼亞州，1984年，頁54





Property from an Important North American Private Collection

864 LEARN MORE

A MOTTLED GREYISH-GREEN AND OPAUQE BUFF JADE GARMENT HOOK

LATE EASTERN ZHOU-WESTERN HAN DYNASTY, 4TH-2ND CENTURY BC

5⅛ in. (13.1 cm.) long, cloth box

$4,000-6,000

PROVENANCE:

Acquired in Hong Kong in 1998.

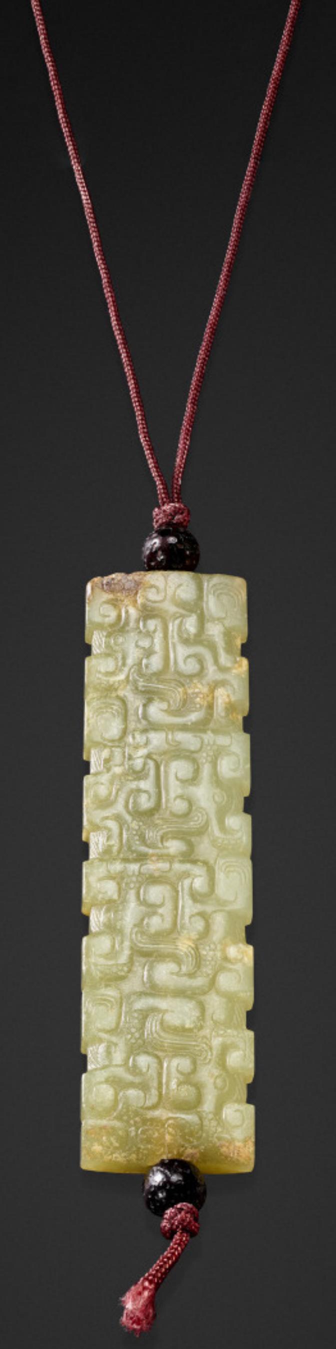
北美重要私人珍藏

東周晚期/西漢 公元前四至二世紀 灰褐玉帶鉤

來源:

1998年入藏於香港

Compare two similarly dated garment hooks of this type with angular contours in the Arthur M. Sackler Collection, The National Museum of Asian Art, Smithsonian Institution: the first (16 cm.) and formerly in the collection of Dr. Paul Singer, acc. no. S20012.9.1270, and the second (11. 5 cm.), acc. no. S1987.688. See, also, the smaller (8 cm.) jade garment hook of this angular type, but decorated on the shaft with two horizontal bands with raised ribs, illustrated by J. Rawson, *Chinese Jades from the Neolithic to the Qing*, British Museum, 1995, pl. 22:3, and subsequently included in the sale Hotung: The Personal Collection of the late Sir Joseph Hotung: Part 1; Sotheby's Hong Kong, 9 October 2022, lot 195.



Property from an Important North American Private Collection

865 LEARN MORE

A WELL-CARVED GREYISH-GREEN JADE RECTANGULAR BEAD

EASTERN ZHOU DYNASTY, 6TH-5TH CENTURY BC

2¾ in. (7 cm.) long, cloth box

$6,000-8,000

PROVENANCE:

In the United States by 2002.

北美重要私人珍藏

東周 公元前六至五世紀 灰青玉飾

來源:

2002年前已抵美國

Similar scroll pattern incorporating circular 'eyes' and rolled snouts suggestive of dragon heads can be found on two jade beads dated Eastern Zhou dynasty, 6th-5th century BC, sold in Fine Chinese Art from the Arthur M. Sackler Collection; Christie's New York, 18 March 2009, lot 313. Another similar jade bead is illustrated by Bo Zhongmo in *Guyu Jingying* (The Art of Jade Carving in Ancient China), Taiwan, 1989-90, p. 105, no. 36, where it is compared to a similar bead excavated from a Spring and Autumn tomb in Henan province.

Early Chinese Jades from a Distinguished Private New York Collection

顯赫紐約私人珍藏高古中國玉雕

(Lots 866–886)

Property from a Distinguished Private New York Collection

866 LEARN MORE

A RARE WELL-CARVED GREYISH-GREEN JADE BEAD

WARRING STATES PERIOD, 5TH CENTURY BC

4½ in. (11.4 cm.) long

$10,000-15,000

PROVENANCE:

D. David-Weill (1871-1952) Collection, Paris.
The D. David-Weill Collection – Fine Early Chinese Bronzes, Jades, Sculptures, Ceramics and Silver; Sotheby & Co., London, 29 February 1972, lot 49.

EXHIBITED:

Paris, Musee del'Orangerie, *Arts de la Chine Ancienne*, 1937, no. 104.

顯赫紐約私人珍藏

戰國 公元前五世紀 灰青玉飾

來源:

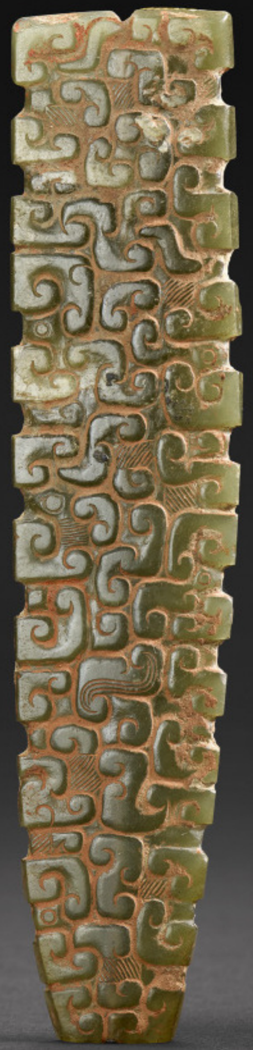
D. David–Weill (1871–1952) 珍藏，巴黎
D. David–Weill Collection珍藏–中國早期精美青銅器、玉器、雕塑、陶瓷與銀器；倫敦蘇富比，1972年2月29日，拍品編號49

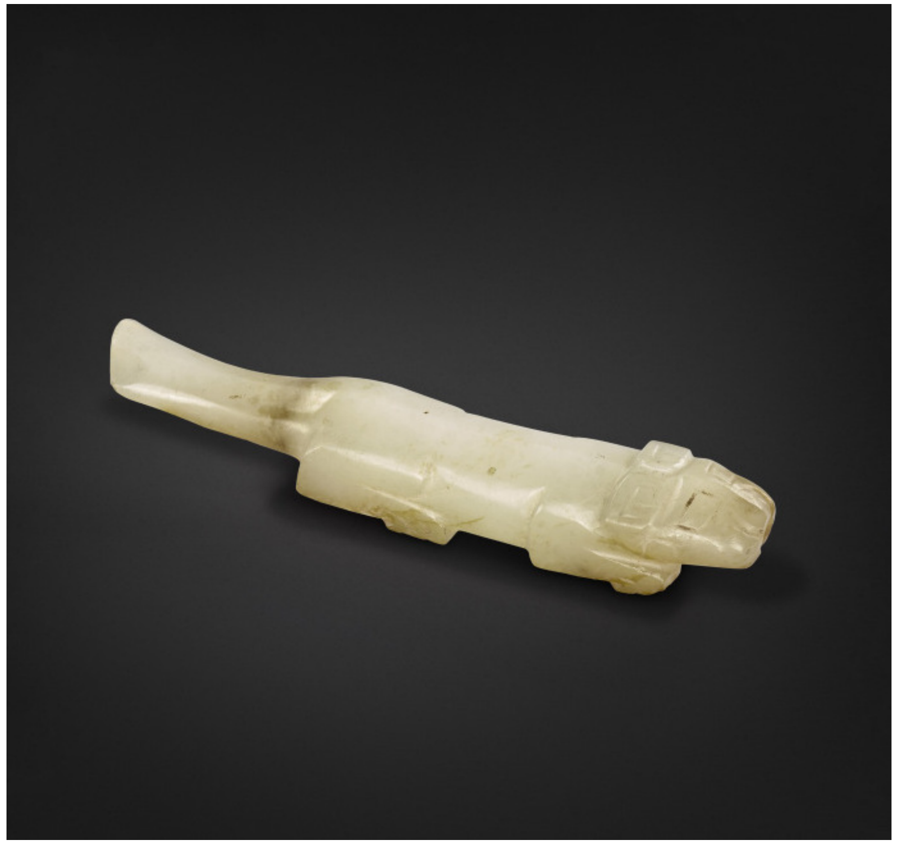
展覽:

巴黎，橘園美術館，「Arts de la Chine Ancienne」，1937年，編號104

This superb and rare bead is a tour de force of jade carving, with the intricate scroll pattern evenly distributed across the entire surface of the bead and longitudinally pierced for stringing with a tiny channel executed with remarkable precision. Similar scroll patterns can be found on two jade beads dated Eastern Zhou dynasty, 6th-5th century BC, sold in Fine Chinese Art from the Arthur M. Sackler Collection; Christie's New York, 18 March 2009, lot 313. Such surface designs were apparently influenced by fittings and rings made of gold, which had become widespread by the 8th century BC and which regularly appear in late Western Zhou tombs and in 8th-6th century BC tombs in Henan and Shaanxi.

(another view)





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Property from a Distinguished Private New York Collection

867 LEARN MORE

A RARE WHITE JADE TIGER PENDANT

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

2⅞ in. (6.2 cm.) long

$7,000-10,000

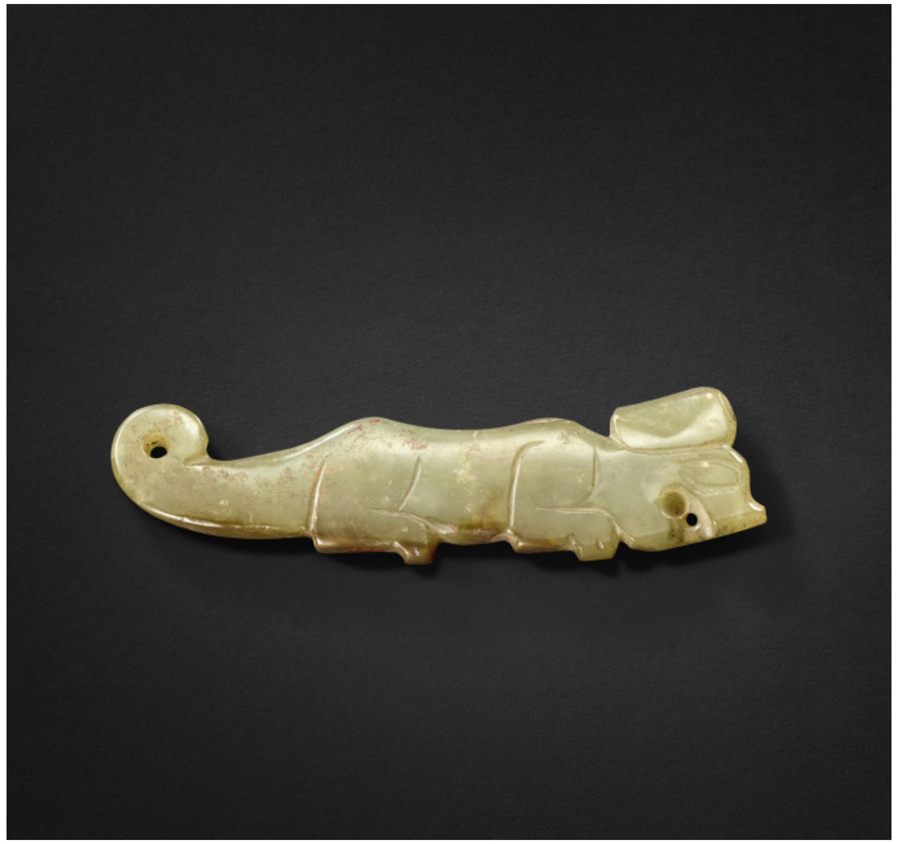
PROVENANCE:
Frank Caro Co., New York, 11 November 1971.

A related, but slightly smaller (5.1 cm.) white jade pendant of a crouching creature, from the late Shang, ca. 1250 BC, tomb of Fu Hao is illustrated in *Zhongguo Yuqi Heji*, vol. 2, *Shang, Xi Zhou*, Hebei, 1993, pp. 38 and 235, no. 45, where it is described as a gecko and as being carved from Khotan white jade from Xinjiang. See, also, the smaller (4.3 cm.) pale greenish-yellow jade tiger pendant dated to the Shang dynasty sold in The Chang Wei-Hwa Collection of Archaic Jades; Christie's Hong Kong, 30 November 2020, lot 2728.

顯赫紐約私人珍藏

晚商 公元前十二至十一世紀 白玉虎形珮

來源:
Frank Caro Co.，紐約，1971年11月11日



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Property from a Distinguished Private New York Collection

868 LEARN MORE

A GREYISH-GREEN JADE TIGER PENDANT

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

2⅜ in. (6 cm.) long

$5,000-7,000

PROVENANCE:
Frank Caro Co., New York, 11 November 1971.

顯赫紐約私人珍藏

晚商 公元前十二至十一世紀 灰青玉虎形珮

來源:
Frank Caro Co.，紐約，1971年11月11日

Property from a Distinguished Private New York Collection

869 LEARN MORE

A BEIGE JADE COMB

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

2⅜ in. (6 cm.) long

$2,000-4,000

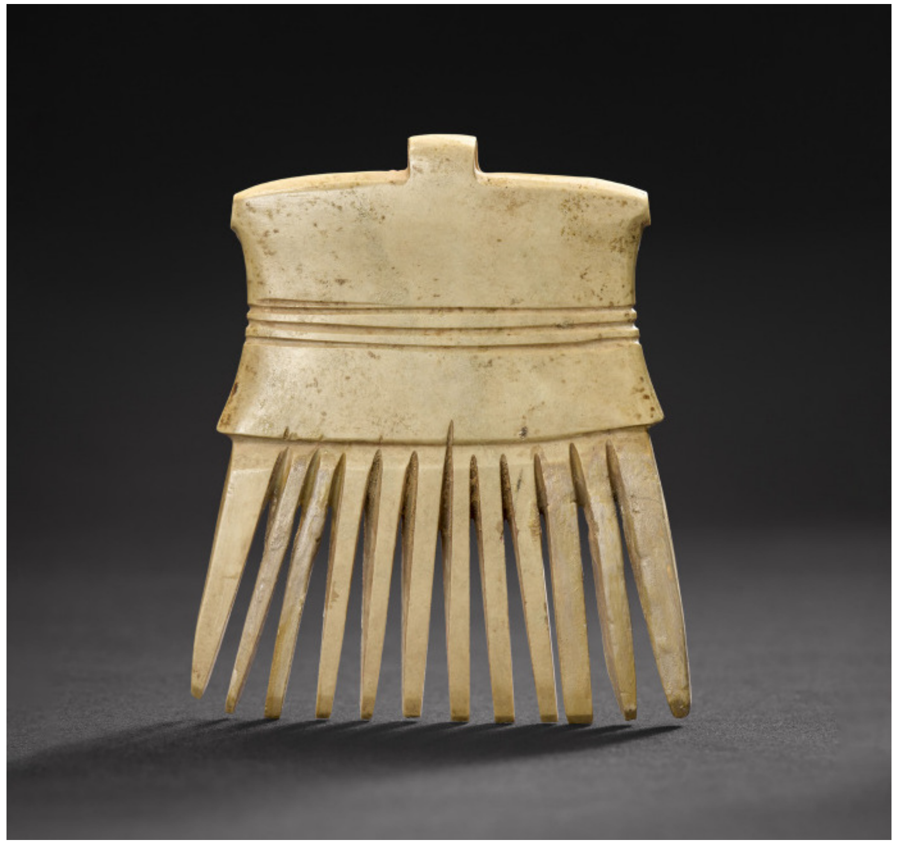
PROVENANCE:
Frank Caro Co., New York, 24 March 1970.

A jade comb of similar shape, but of slightly larger size (7.1 cm.) and carved on either side of the handle with a *taotie* mask, from the late Shang, ca. 1250 BC, tomb of Fu Hao, is illustrated in *Zhongguo Yuqi Heji*, vol. 2, *Shang, Xi Zhou*, Hebei, 1993, pp. 42 and 237, no. 50.

顯赫紐約私人珍藏

晚商 公元前十三至十二世紀 褐玉梳

來源:
Frank Caro Co.，紐約，1970年3月24日



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Property from a Distinguished Private New York Collection

870 LEARN MORE

A MOTTLED RUSSET AND BEIGE JADE 'CICADA' BEAD

LATE SHANG DYNASTY, 12TH CENTURY BC

2¹⁵⁄₁₆ in. (7.4 cm.) long

$5,000-7,000

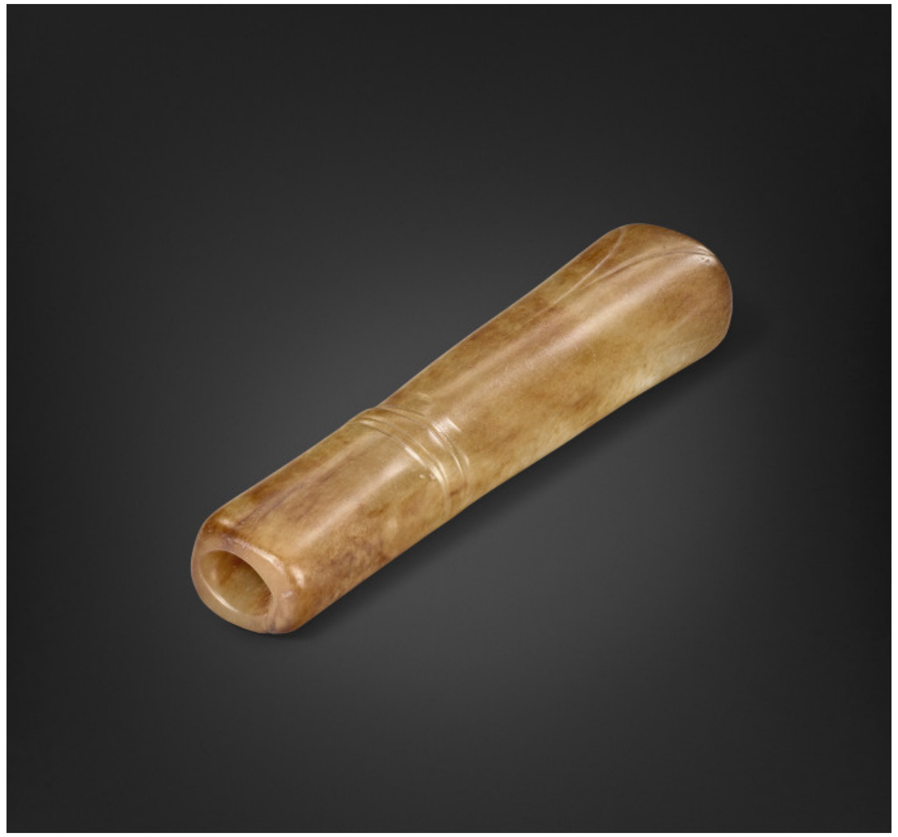
PROVENANCE:
Warren Cox, New York, 27 March 1969.

Compare the smaller (3.5 cm.) jade tubular bead minimally carved to resemble a cicada, dated late Neolithic period-early Shang dynasty, 2nd-1st millennium BC, sold in The Collection of Robert Hatfield Ellsworth, Part III – Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings; Christie's New York, 19 March 2015, lot 566.

顯赫紐約私人珍藏

晚商 公元前十二世紀 褐玉蟬形管飾

來源:
Warren Cox，紐約，1969年3月27日



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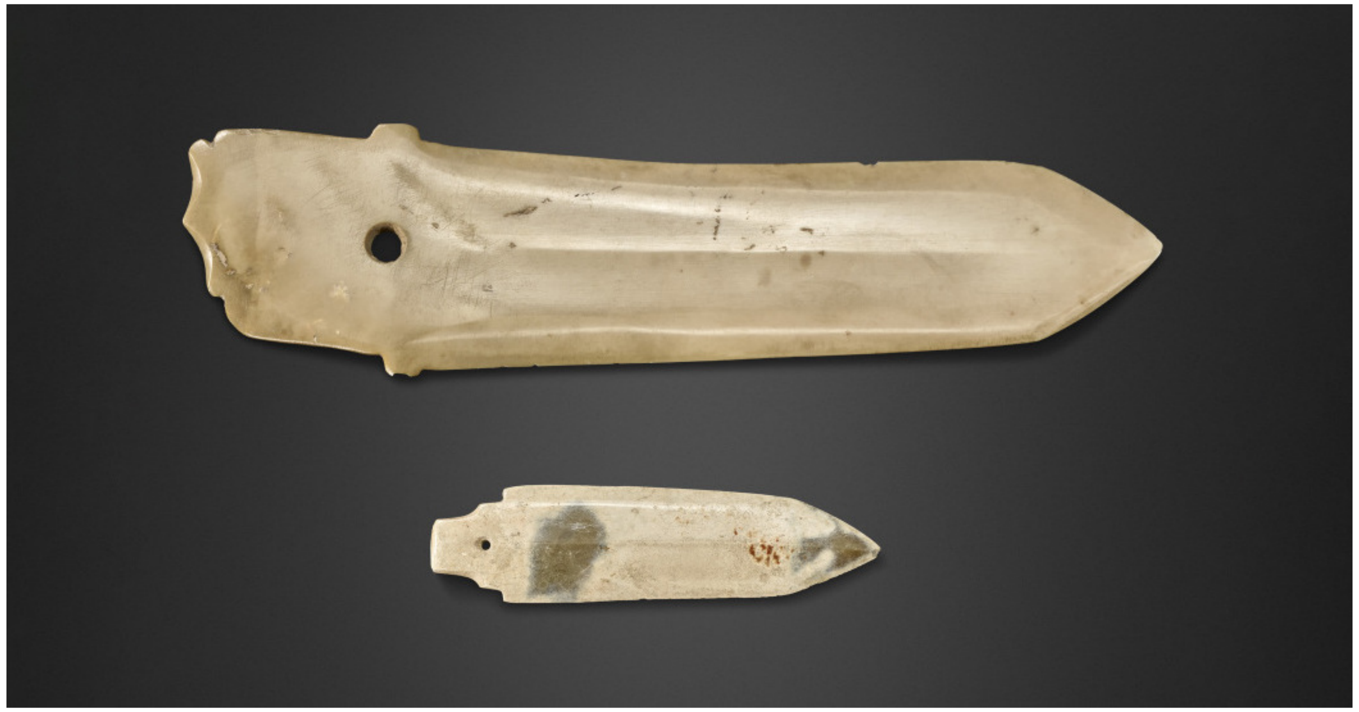

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Property from a Distinguished Private New York Collection

871 LEARN MORE

A PALE CREAMY-BEIGE JADE *GE*-HALBERD BLADE

SHANG DYNASTY, 13TH-12TH CENTURY BC

Together with a greyish-green and buff blade-shaped pendant, Shang dynasty, 13th-12th century BC.
5 11⁄16 in. (14.4 cm.) long

$5,000-7,000

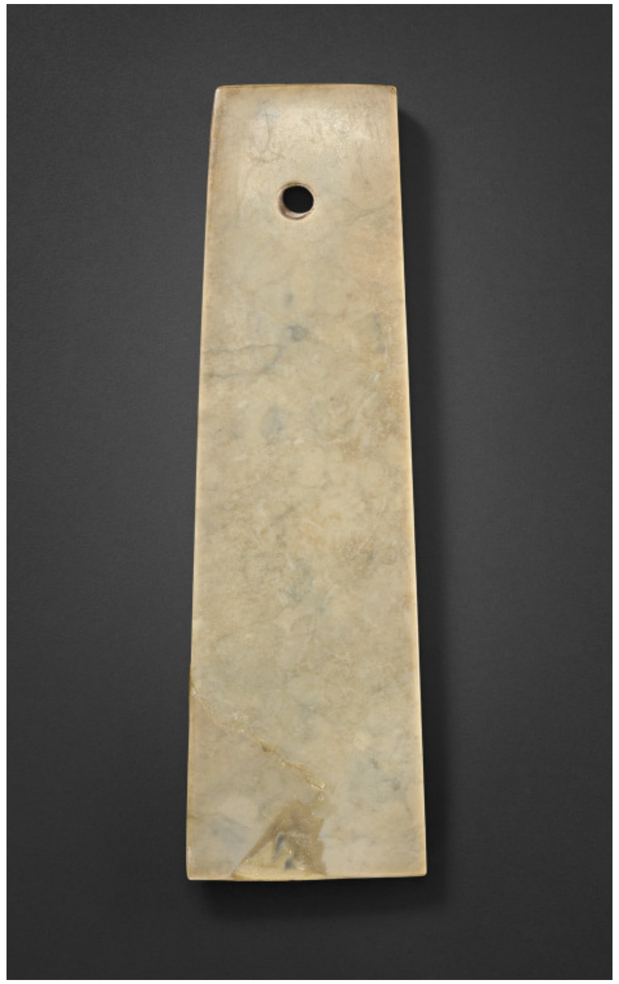
PROVENANCE:
Larger *ge*: Bluett & Sons, London, 30 May 1969.
Blade-shaped pendant: Frank Caro Co., New York, 24 March 1970.

The functional blade-type most commonly encountered among Shang jades is the *ge* dagger-axe. A pole weapon, the *ge* comprised a jade blade attached perpendicularly to a wooden shaft, the blade's tang likely fitted through a slot at the end of the shaft, and the blade secured to the pole with a thong looped through the circular opening at the base of the tang. Although the *ge*-blade type doubtless originated in stone during Neolithic times, by the Shang dynasty the style of such blades derived from bronze examples that are seen as early as the Erlitou period. See the drawing of a bronze *ge* from Henan Yanshi Erlitou, c. 1900-1600 BC, illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 192, fig. 2.

The larger *ge*, with its elegant, slightly curved blade, carefully defined median ridge, and soft, satiny polish, can be compared with a jade blade illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. 108, no. 2.

For other late Shang *ge*-form jade pendants, see the three included in the sale Fine Chinese Art from the Arthur M. Sackler Collections; Christie's New York, 18 March 2009, lot 281, which range in size from 6.7 to 7.6 cm.

顯赫紐約私人珍藏
商 公元前十三至十二世紀 褐玉戈
來源:
較大玉戈：Bluett & Sons，倫敦，1969年5月30日
劍式飾：Frank Caro Co.，紐約，1970年3月24日



872

Property from a Distinguished Private New York Collection

872 LEARN MORE

A MOTTLED GREYISH-GREEN JADE CEREMONIAL BLADE, *GUI*

SHANG DYNASTY, 13TH-11TH CENTURY BC

5⅞ in. (15 cm.) long

$4,000-6,000

PROVENANCE:
Frank Caro Co., New York, 24 March 1970.

顯赫紐約私人珍藏
商 公元前十三至十一世紀 灰青玉圭
來源:
Frank Caro Co.，紐約，1970年3月24日

Property from a Distinguished Private New York Collection

873 LEARN MORE

A VERY RARE CREAMY-BEIGE JADE KNIFE, *DAO*

SHANG DYNASTY, 13TH-12TH CENTURY BC

6 7⁄16 in. (16.3 cm.) long

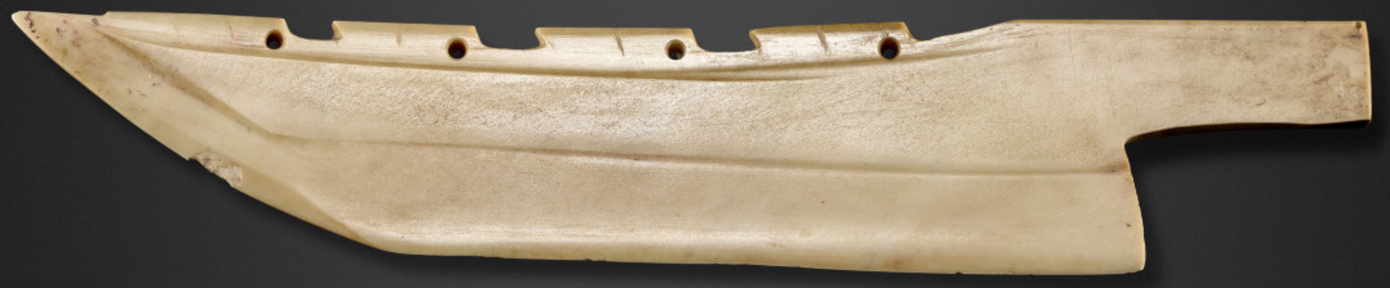
$7,000-10,000

PROVENANCE:
Frank Caro Co., New York, 8 October 1970.

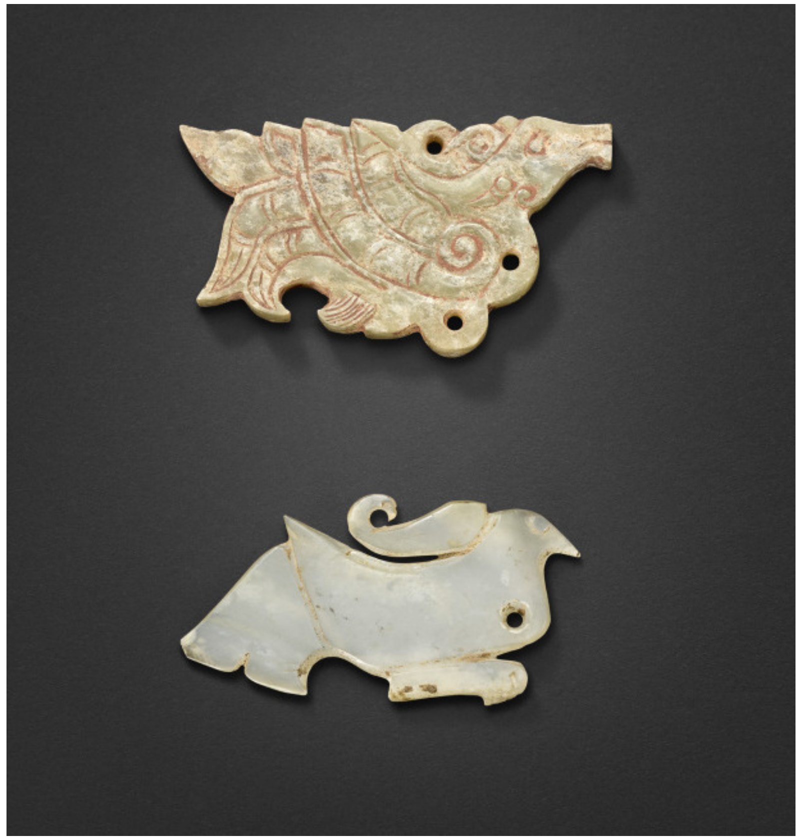
Jade knives of this distinctive shape from the Shang period are extremely rare, and the current example is further distinguished by its meticulous finish and excellent condition. Compare three jade knives of similar shape, but lacking the notches along the spine, and a fourth example of different shape but with notches, excavated at Anyang in 1976 from the tomb of Lady Fu Hao (d. c. 1200 BC), illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. 119, figs. 1-3. Also illustrated, pl. 65, figs. 1-3, are five bronze knives of this shape with notches along the spine.

A principal wife of Shang-dynasty King Wu Ding (r. c. 1250–c. 1192 BC), Lady Fu Hao was a powerful figure who gave birth to a royal prince and served as a military leader, apparently leading troops into battle. That jade objects of this type were buried in her tomb—along with some 2,000 other luxury items—attests to the importance of such pieces as well as to their elite associations.

顯赫紐約私人珍藏
商 公元前十三至十二世紀 褐玉刀
來源:
Frank Caro Co.，紐約，1970年10月8日



873



874

Property from a Distinguished Private New York Collection

874 LEARN MORE

TWO JADE BIRD PENDANTS

WESTERN ZHOU DYNASTY, 11TH-9TH CENTURY BC

The larger: 1¾ in. (4.4 cm.) long

$5,000-7,000

PROVENANCE:
The grey jade bird: Frank Caro Co., New York, 11 November 1971.
The beige jade bird: Lord Cunliffe (1899-1963) Collection, England.
Bluett & Sons, London, 1973.

EXHIBITED:
The beige jade bird: London, Bluett & Sons Ltd., *Early Chinese Art,* Autumn, 1973, no. 75.

LITERATURE:
The beige jade bird: *Early Chinese Art*, Bluett & Sons Ltd., London, 1973, pl. XII, no. 75.

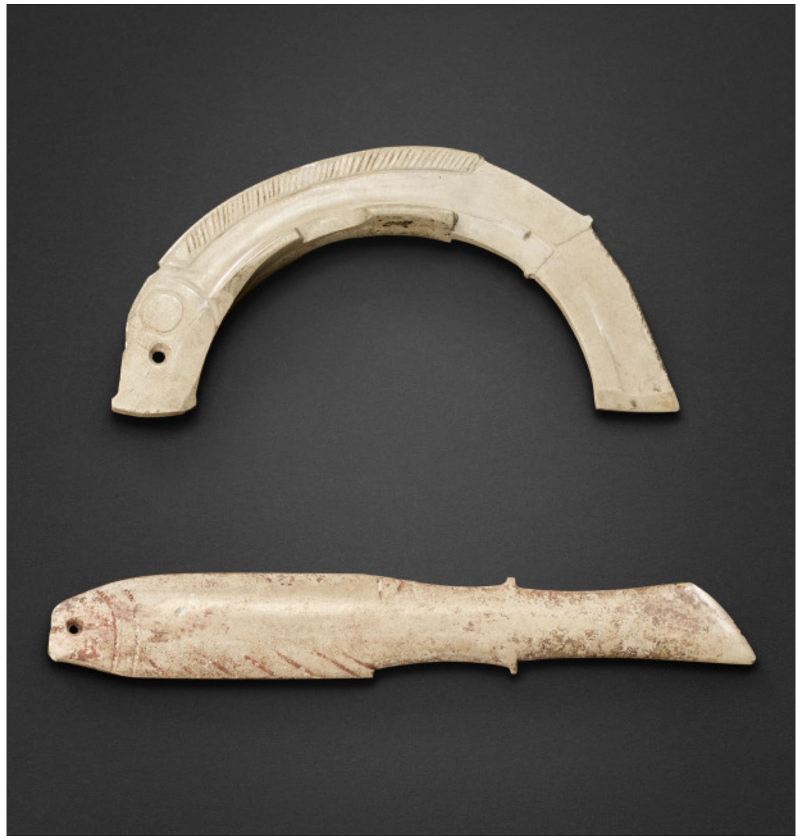
顯赫紐約私人珍藏

西周 公元前十一至九世紀 鳥形珮兩件

來源:
灰玉鳥形珮：Frank Caro Co.，紐約，1971年11月11日
褐玉鳥形珮：Lord Cunliffe（1899–1963）珍藏，英國
Bluett & Sons，倫敦，1973年

展覽:
褐玉鳥形珮：倫敦，Bluett & Sons Ltd.，「Early Chinese Art」，1973年秋季，編號75

出版:
褐玉鳥形珮：「Early Chinese Art」，Bluett & Sons，倫敦，1973年，圖版編號12，編號75



875

Property from a Distinguished Private New York Collection

875 LEARN MORE

TWO IVORY-COLORED JADE FISH-FORM PENDANTS

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-10TH CENTURY BC

The longer: 3⁵⁄₁₆ in. (8.5 cm.) long

$4,000-6,000

PROVENANCE:
The curved pendant: C. T. Loo, Inc., New York, before 1950.
Both: Frank Caro Co., New York, 11 November 1971.

EXHIBITED:
The curved pendant: West Palm Beach, Florida, Norton Gallery of Art, *An Exhibition of Chinese Archaic Jades*, 20 January-1 March 1950.

LITERATURE:
The curved pendant: C. T. Loo, Inc., *An Exhibition of Chinese Archaic Jades*; New York, 1950, pl. XIX, no. 8.

顯赫紐約私人珍藏

商晚期至西周早期 公元前十二至十世紀 褐玉魚形珮兩件

來源:
兩件：Frank Caro Co.,，紐約，1971年11月11日
弧形玉珮：盧芹齋，紐約，於1950年前

展覽:
弧形玉珮：西棕櫚灘，佛羅里達州，Norton Gallery of Art，「An Exhibition of Chinese Archaic Jades」，1950年1月20日至3月1日

出版:
弧形玉珮：盧芹齋，《An Exhibition of Chinese Archaic Jades》，紐約，1950年，圖版編號XIX，編號8

Property from a Distinguished Private New York Collection

876 LEARN MORE

THREE JADE CARVINGS

LATE SHANG-WESTERN ZHOU DYNASTY, 11TH-9TH CENTURY BC

The group is comprised of an altered green jade ornamental finial and two dragon pendants.
The largest: 4⅜ in. (11.1 cm.) long

$5,000-7,000

PROVENANCE:
The finial: Frank Caro Co., New York, 8 October 1970.
The two dragon pendants: Private collection, New York, acquired before 1976.

EXHIBITED:
The finial: Philadelphia, The University Museum, *Archaic Chinese Jades*, February 1940.

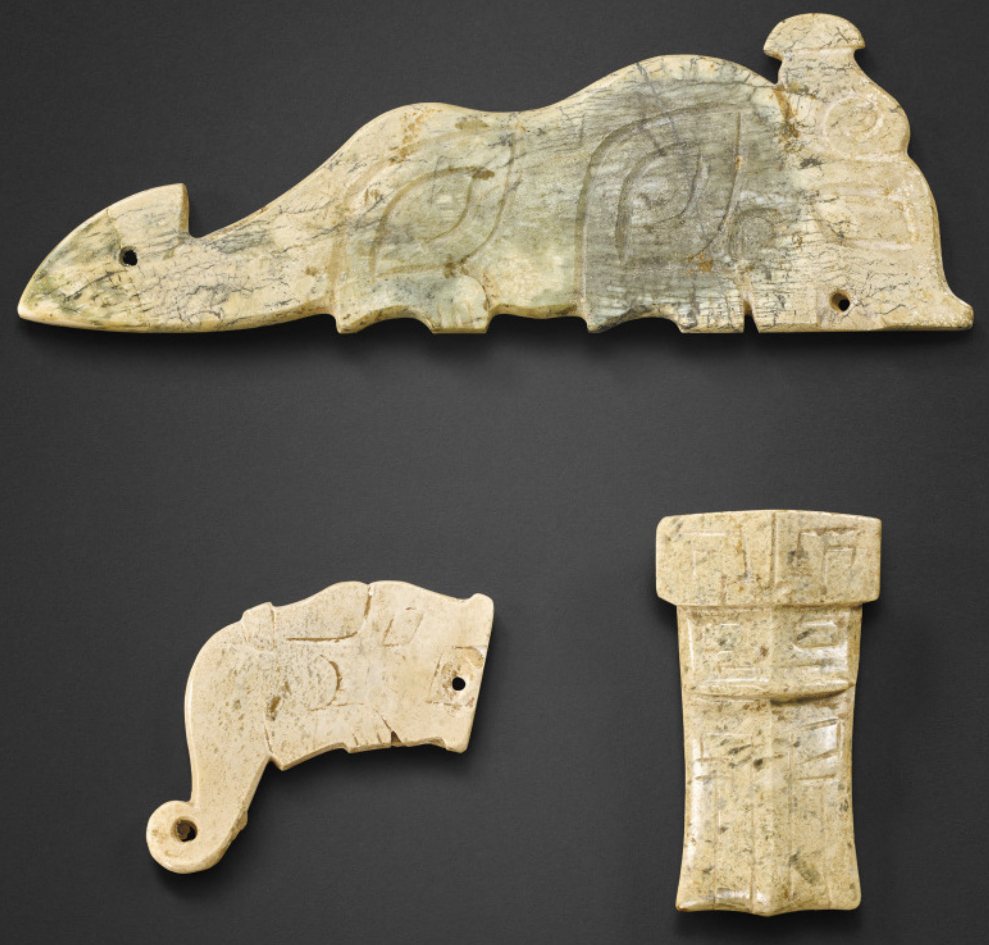
LITERATURE:
The finial: The University Museum, *Archaic Chinese Jades*, Philadelphia, February 1940, pl. XV, no. 286.

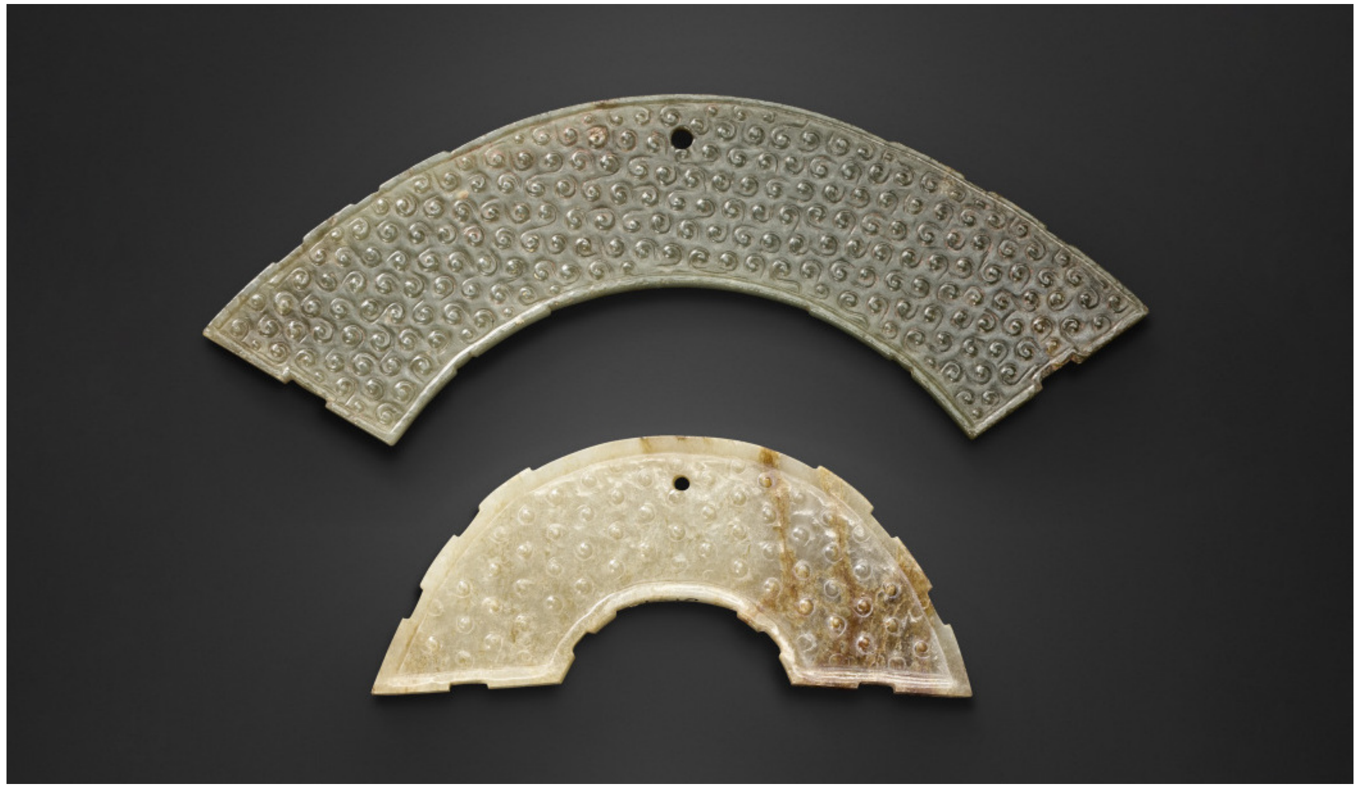
晚商/西周 公元前十一世紀至九世紀 玉飾三件

來源:
玉鈕：Frank Caro Co.，紐約，1970年10月8日
兩件龍形玉珮：紐約私人珍藏，入藏於1976年前

展覽:
玉鈕：賓夕法尼亞州，賓夕法尼亞大學考古學與人類學博物館，「Archaic Chinese Jades」，1940年2月

出版:
玉鈕：賓夕法尼亞大學考古學與人類學博物館，《Archaic Chinese Jades》，賓夕法尼亞州，1940年2月，圖版編號15，編號286





877

Property from a Distinguished Private New York Collection

877 LEARN MORE

TWO JADE *HUANG*

WARRING STATES PERIOD, 5TH-3RD CENTURY BC

The larger: 5 13/16 in. (14.8 cm.) long

$5,000-7,000

PROVENANCE:

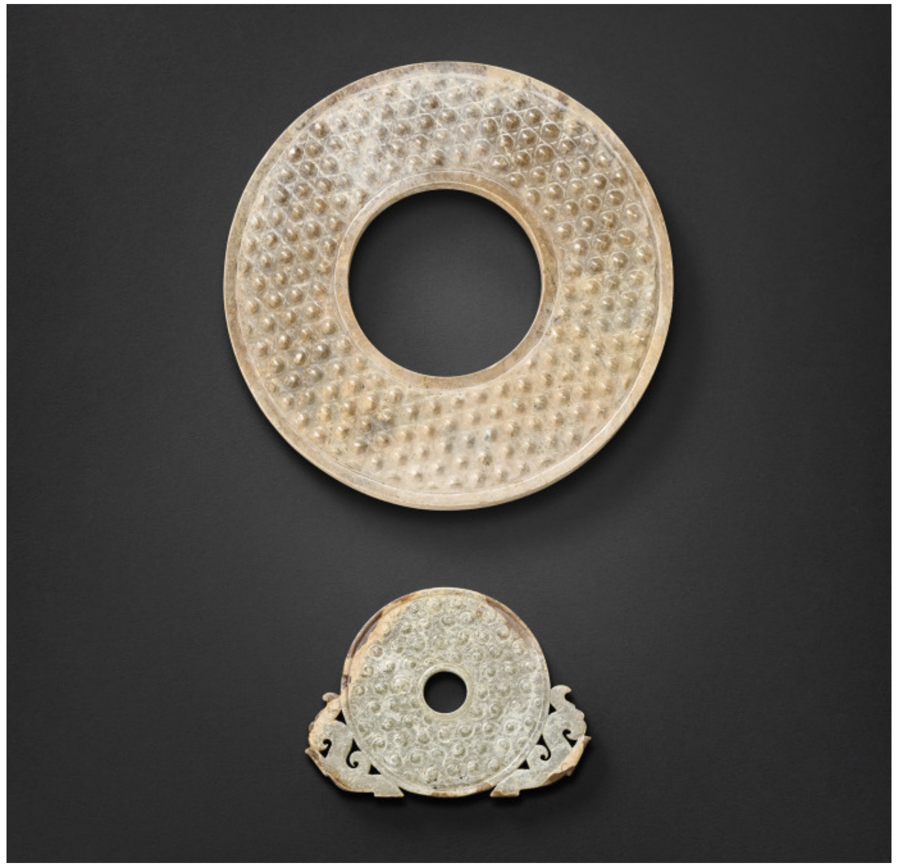
The larger: Bluett & Sons, London, 30 May 1969.
The smaller: Frank Caro Co., New York,
8 October 1970.

顯赫紐約私人珍藏

戰國 公元前五至三世紀 玉璜兩件

來源:

大玉璜：Bluett & Sons，倫敦，1969年5月30日
小玉璜：Frank Caro Co.，紐約，1970年10月8日



878

Property from a Distinguished Private New York Collection

878 LEARN MORE

TWO JADE DISCS, *BI*

EASTERN ZHOU-WESTERN HAN DYNASTY, 4TH-2ND CENTURY BC

The larger disc, 3rd-2nd century BC, is carved with bosses. The smaller disc, 4th century BC, is carved with comma scrolls and flanked by dragons.
The larger: 3¼ in. (8.2 cm.) diam.; the smaller: 2 in. (5 cm.) long

$6,000-8,000

PROVENANCE:

Larger *bi*: Frank Caro Co., New York, 11 October 1971.
Smaller *bi*: Frank Caro Co., New York, 8 October 1970.

EXHIBITED:

Smaller *bi*: Philadelphia, The University Museum, *Archaic Chinese Jades*, February 1940.

LITERATURE:

Smaller *bi*: The University Museum, *Archaic Chinese Jades*, Philadelphia, February 1940, pl. I, no. 9.

顯赫紐約私人珍藏

東周/西漢 公元前四至二世紀 玉璧兩件

來源:

大玉璧：Frank Caro Co.，紐約，1971年10月11日
小玉璧：Frank Caro Co.，紐約，1970年10月8日

展覽:

小玉璧：費城，賓夕法尼亞大學考古學與人類學博物館，「Archaic Chinese Jades」，1940年2月

出版:

小玉璧：賓夕法尼亞大學考古學與人類學博物館，《Archaic Chinese Jades》，費城，1940年2月，圖版編號I，編號9

Property from a Distinguished Private New York Collection

879 LEARN MORE

A GREYISH-GREEN JADE DRAGON PENDANT

CHU KINGDOM, WARRING STATES PERIOD, 5TH-4TH CENTURY BC

5⅛ in. (13 cm.) long

$5,000-7,000

PROVENANCE:

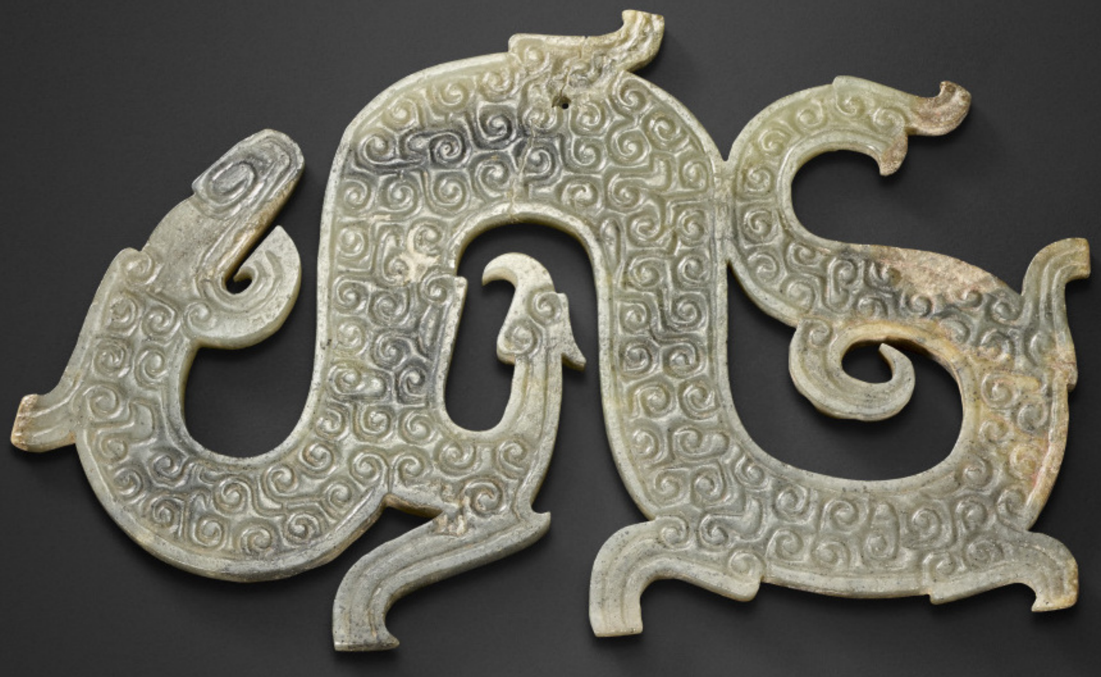
Frank Caro Co., New York, 8 October 1970.

顯赫紐約私人珍藏

楚國 戰國 公元前五至四世紀 灰青玉龍形珮

來源:

Frank Caro Co.，紐約，1970年10月8日



879

Property from a Distinguished Private New York Collection

880 LEARN MORE

A RARE AND FINELY CARVED PALE GREYISH-WHITE AND BEIGE JADE SCABBARD SLIDE

HAN DYNASTY (206 BC-AD 220)

2½ in. (6.3 cm.) long

$8,000-12,000

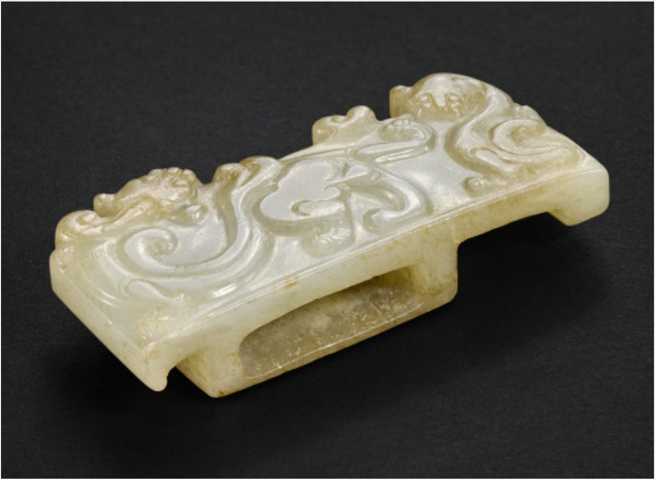
PROVENANCE:
Private collection, New York, acquired before 1976.

顯赫紐約私人珍藏

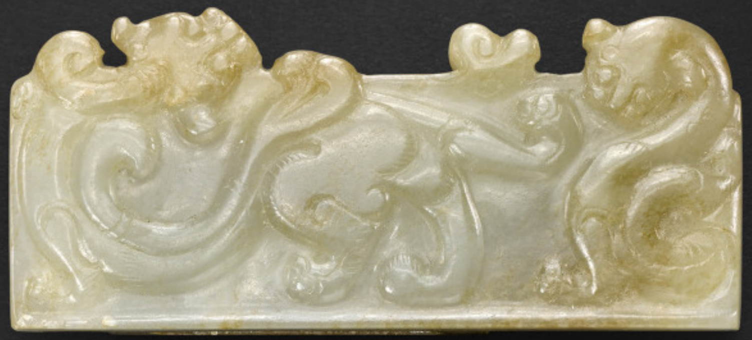
漢 灰白玉螭龍紋劍璏

來源:
紐約私人珍藏，入藏於1976年前

In *Chinese Jades from the Cissy and Robert Tang Collection*, Hong Kong, 2015, p. 131, no. 23f, Jenny F. So illustrates a jade scabbard slide dated to the Western Han period, 2nd century BC, carved in relief with a feline extending beyond the rectangular shape of the slide. As So notes, p. 133, "The slinking felines in varying degrees of relief on the guard and scabbard slides were particularly popular during the Western Han period. They have sinuous bodies, powerfully clawed feet, twisted tails, and are sometimes accompanied by cloud scrolls that suggest an extraterrestrial realm. While these felines commonly appear in low relief contorted to fit within the rectangular shape of the slide, the most animated of them are executed in high relief, like three-dimensional sculptures, or break out of the frame to create an open silhouette… The bold designs require extraordinary skill, extravagant consumption, and waste of previous material that only the elite few can afford. Thus, they are rare, associated mainly with the ruling classes of the time, and few survived intact and undamaged." For another Han jade slide of this type, with the relief decoration extending beyond the rectangular outline, in the British Museum, see J. Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 302, no. 21:15.



(another view)



Property from a Distinguished Private New York Collection

881 LEARN MORE

A PALE GREENISH-WHITE AND BEIGE JADE SCABBARD SLIDE

HAN DYNASTY (206 BC-AD 220)

3¼ in. (8.2 cm.) long

$4,000-7,000

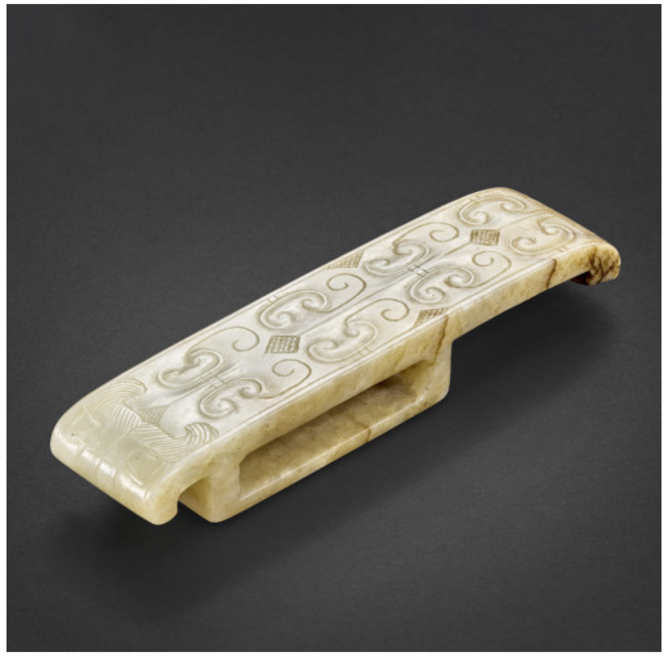
PROVENANCE:
Frank Caro Co., New York, 24 March 1970.

J. Rawson, in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, pp. 299-300, illustrates several Han jade scabbard slides of this type carved with similar C-shaped volutes and an animal face with eyes and striated brows at one end. Other comparable Han jade slides include the example in The Metropolitan Museum of Art, New York, acc. no. 2008.282, Purchase, Gift of Sir Joseph Hotung, and the example in the Ashmolean Museum, Oxford, acc. no. EA1956.1583, Presented by Sir Herbert Ingram.

顯赫紐約私人珍藏

漢 白褐玉刻卷雲紋劍璏

來源:
Frank Caro Co.，紐約，1970年3月24日



881

Property from a Distinguished Private New York Collection

882 LEARN MORE

A RARE MOTTLED GREYISH-BEIGE JADE 'WINGED DRAGON' CHAPE

WESTERN HAN DYNASTY, 2ND CENTURY BC

2 5/16 in. (5.9 cm.) long

$6,000-8,000

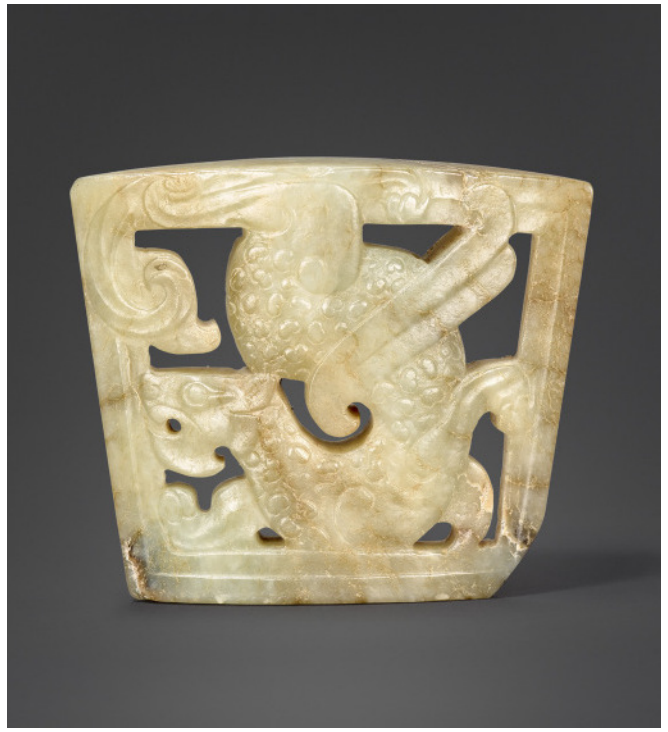
PROVENANCE:
Barling of Mount Street Ltd., London, 9 June 1971.

An almost identical jade chape in the Tianjin Museum is illustrated in *Zhongguo Yuqi Heji*, vol. 4, *Qin, Han, and Northern and Southern Dynasties*, Hebei, 1993, pp. 198 and 317, no. 277, where it is dated Eastern Han. A jade chape in the Shanghai Museum of broader shape and with a triangular upper projection, but pierced and carved with a very similar winged dragon with kidney-shaped designs on the body, is illustrated by Zhang Wei in *Zhongguo gudai yuqi*, Shanghai, 2009, pl. 139, where it dated to the Western Han dynasty. Zhang notes that a similar chape to the Shanghai example is in the Palace Museum, Beijing, and illustrated by Zhou Nanquan in *Yuqi*, vol. 1, Hong Kong, 1996, no. 185.

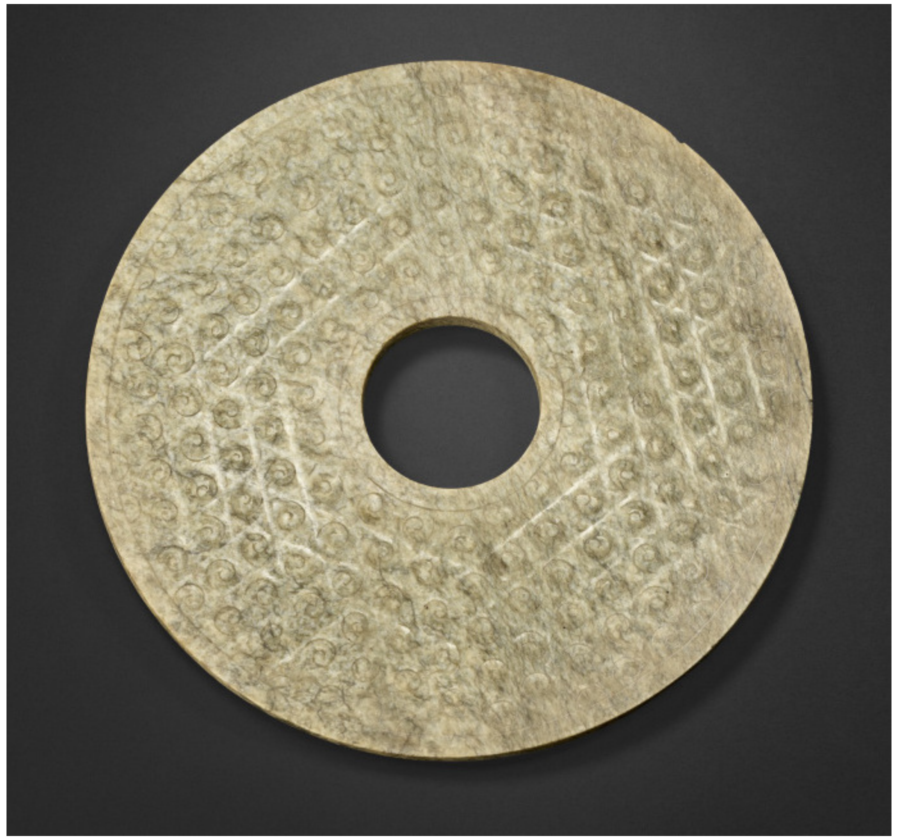
顯赫紐約私人珍藏

西漢 公元前二世紀 灰青玉刻龍紋劍珌

來源:
Barling of Mount Street公司，倫敦，1971年6月9日



882



883

Property from a Distinguished Private New York Collection

883 LEARN MORE

A PALE GREYISH-GREEN JADE DISC, *BI*

WESTERN HAN DYNASTY (206 BC-AD 8)

5½ in. (14 cm.) diam.

$4,000-6,000

PROVENANCE:

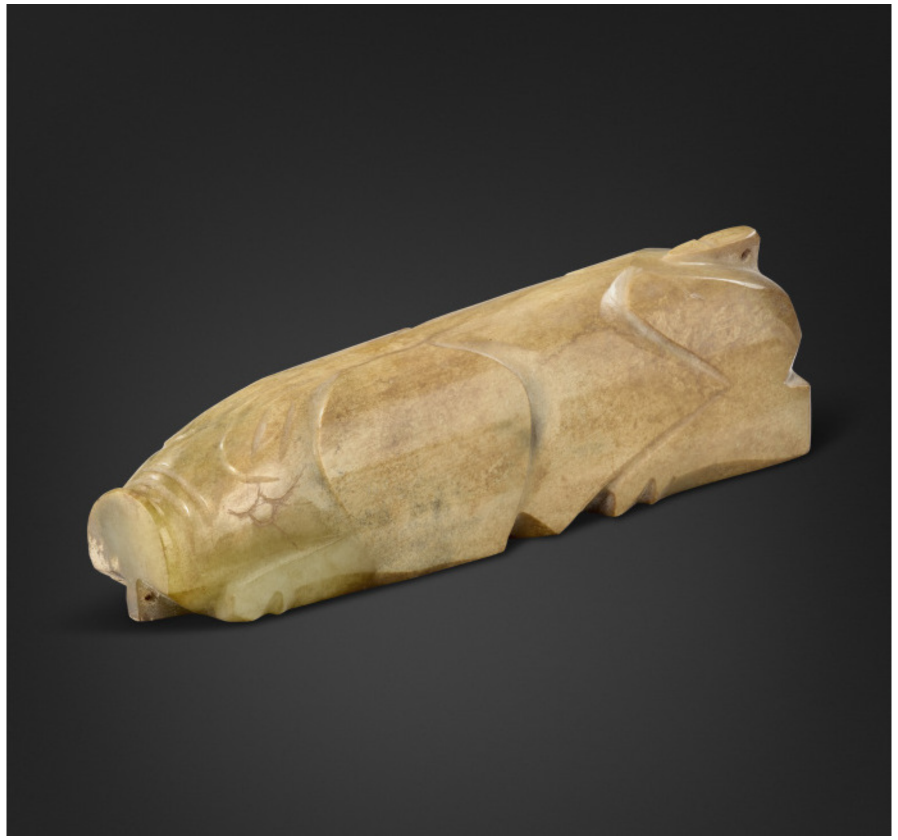
The Hartman Galleries, Inc., New York, 12 December 1969.

顯赫紐約私人珍藏

西漢 灰青玉璧

來源:

The Hartman Galleries, Inc. ，紐約，1969年12月12日



884

Property from a Distinguished Private New York Collection

884 LEARN MORE

A MOTTLED RUSSET-BEIGE JADE CARVING OF A PIG

HAN DYNASTY (206 BC-AD 220)

4 in. (10.2 cm.) long

$5,000-7,000

PROVENANCE:

Barling of Mount Street Ltd., London, 9 June 1971.

A pair of similarly modeled pale brown jade pigs in the collection of the Harvard University Art Museums is illustrated by M. Loehr in *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, p. 387, no. 555 (acc. nos. 1943.50.258 and .259).

漢 褐玉豬

來源:

Barling of Mount Street公司，倫敦，1971年6月9日

Property from a Distinguished Private New York Collection

885 LEARN MORE

A WHITE JADE '*CHILONG*' SCABBARD SLIDE

HAN DYNASTY (206 BC-AD 220)

4 7/16 in. (11.3 cm.) long

$7,000-9,000

PROVENANCE:

C. T. Loo, Inc., New York, before 1942.
Frank Caro Co., New York, 8 October 1970.

EXHIBITED:

New York, C. T. Loo & Co., *Exhibition of Chinese Arts*, 1 November 1941 – 30 April 1942.
West Palm Beach, Florida, Norton Gallery of Art, *An Exhibition of Chinese Archaic Jades*, 20 January-1 March 1950.

LITERATURE:

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 242.
C. T. Loo, Inc., *An Exhibition of Chinese Archaic Jades*, New York, 1950, pl. LVIII, no. 1.

顯赫紐約私人珍藏

漢 白玉雕螭龍劍璏

來源:

盧芹齋，紐約，於1942年之前
Frank Caro Co. ，紐約，1970年10月8日

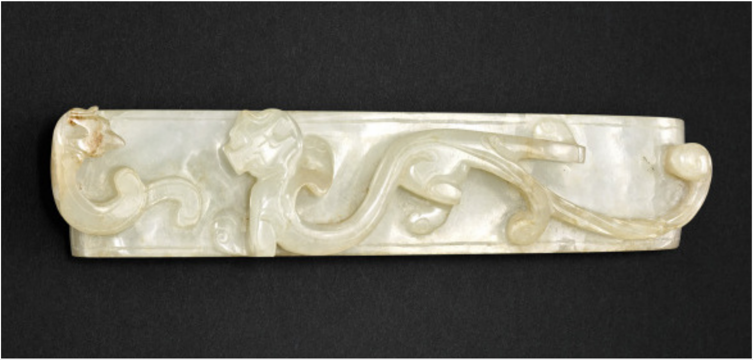
展覽:

纽约，盧芹齋，「Exhibition of Chinese Arts」，1941年11月1日–1942年4月30日
西棕櫚灘，佛羅里達州，Norton Gallery of Art，「An Exhibition of Chinese Archaic Jades」，1950年1月20日至3月1日

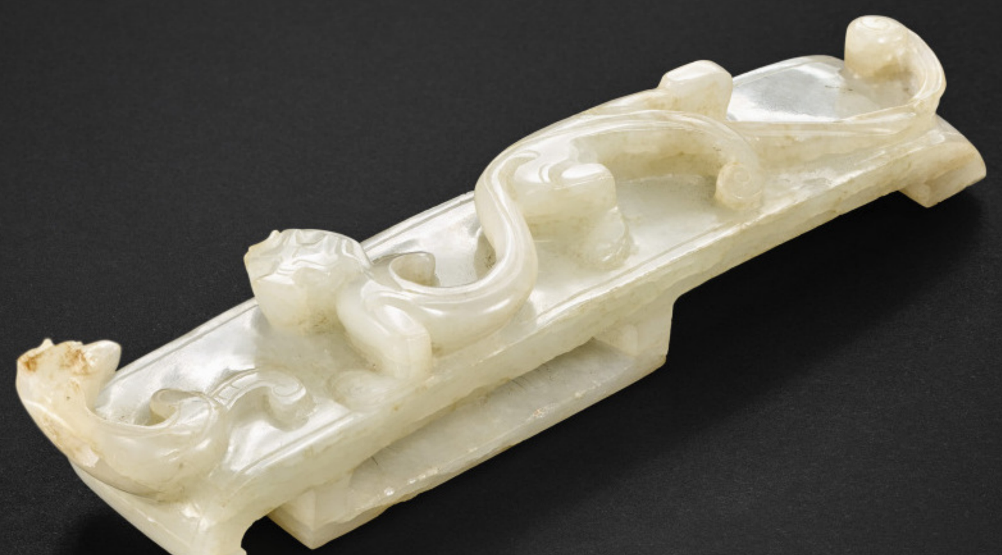
出版:

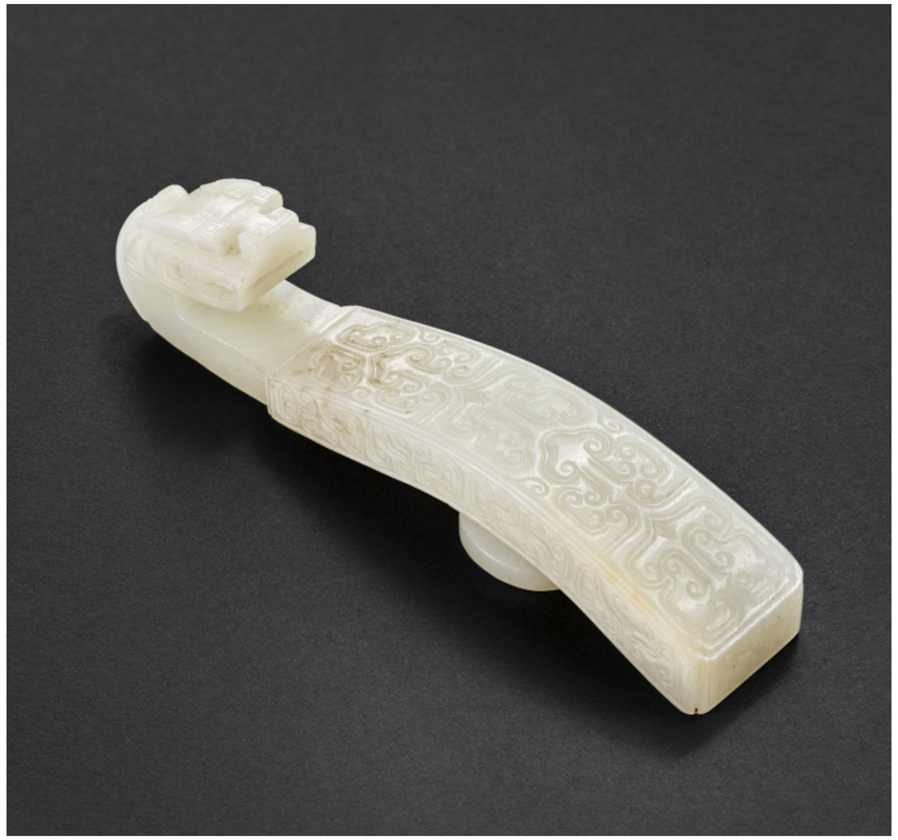
盧芹齋，《Exhibition of Chinese Arts》，紐約，1941年，編號242
盧芹齋，《An Exhibition of Chinese Archaic Jades》，紐約，1950年，圖版編號LVIII，編號1

For other Han jade scabbard slides carved in high relief with two dragons, the larger dragon striding towards a smaller beaked dragon, see the slide sold in Adorning the Kings – A Private Collection of Archaic Jade Ornaments; Christie's Hong Kong, 31 May 2017, lot 2705; the slide included in the J. J. Lally & Co. exhibition catalogue, *Ancient Chinese Jade From the Neolithic to the Han*, New York, 2016, no. 67; and the example in The Metropolitan Museum of Art, New York, acc. no. 1985.214.101, Gift of Ernest Erickson Foundation.



(another view)





886

Property from a Distinguished Private New York Collection

886 LEARN MORE

A WHITE JADE GARMENT HOOK

MING DYNASTY (1368-1644)

4 in. (10.1 cm.) long

$3,000-5,000

PROVENANCE:

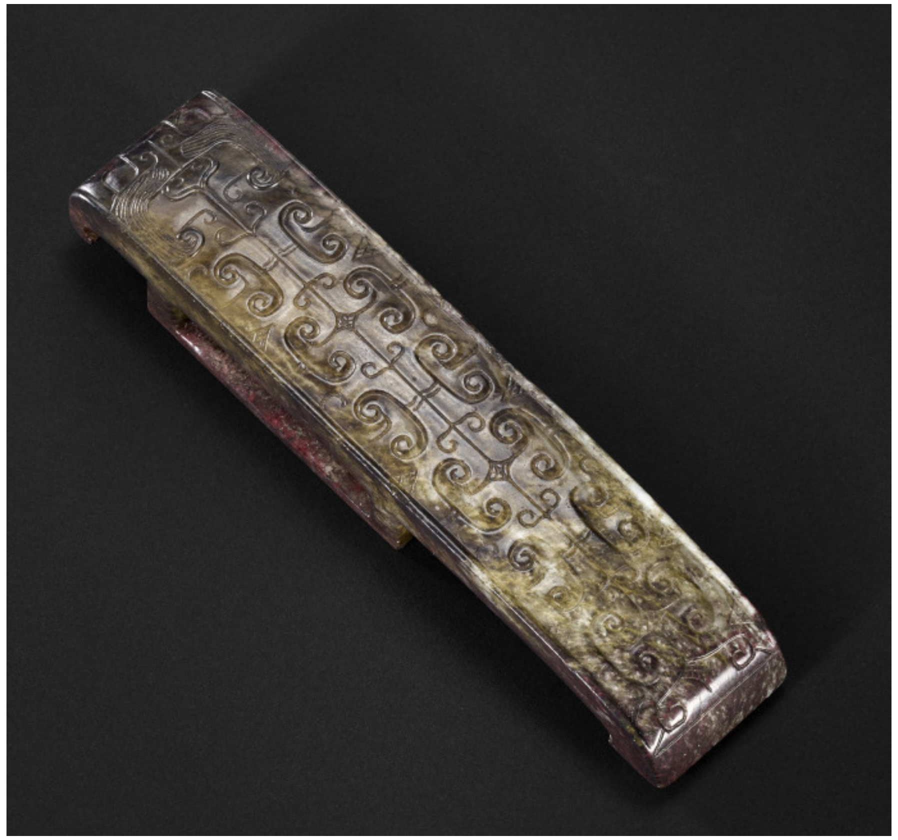
Private collection, New York, acquired before 1976.

顯赫紐約私人珍藏

明 白玉雕龍首帶鉤

來源:

紐約私人珍藏，入藏於1976年前



887

Property from an Important North American Private Collection

887 LEARN MORE

A MOTTLED BLACK AND BROWN JADE SCABBARD SLIDE

MING DYNASTY (1368-1644)

4½ in. (11.4 cm.) long, cloth box

$2,000-3,000

PROVENANCE:

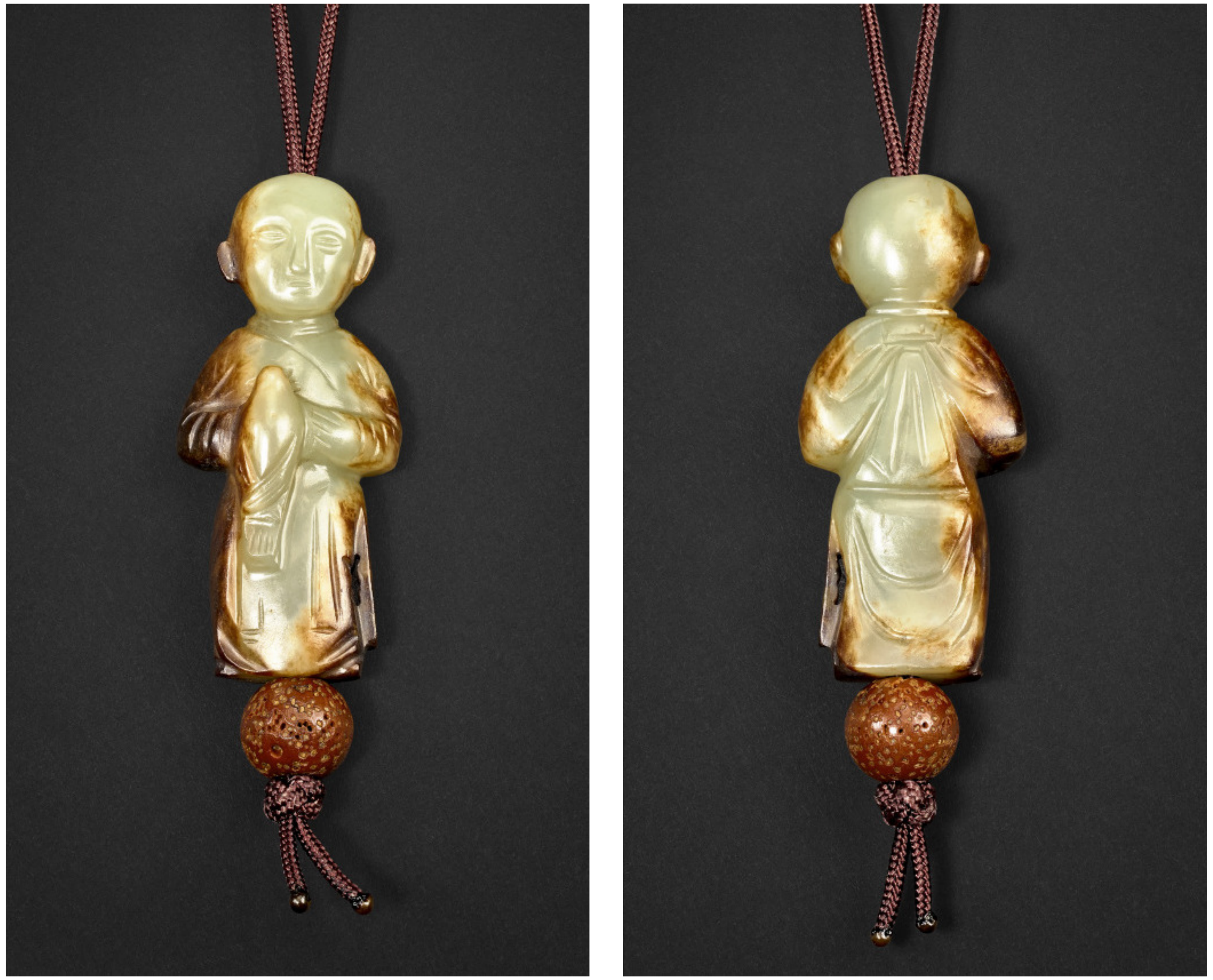
Acquired in Hong Kong in 1998.

北美重要私人珍藏

明 灰褐玉劍璏

來源:

1998年購於香港



888 (two views)

Property from the Songzhutang Collection

888 LEARN MORE

A RARE PALE YELLOW AND RUSSET JADE CARVING OF A BOY HOLDING A BIRD

LIAO DYNASTY (AD 916-1125)

1⅞ in. (4.7 cm.) long, cloth box, strung with a Bodhi bead

$30,000-40,000

PROVENANCE:

Cheung Taoyin Collection, Hong Kong, 1982.
The Songzhutang Collection, New York.

松竹堂珍藏

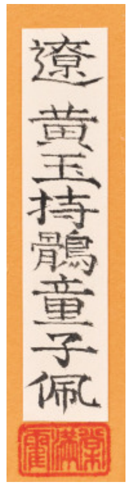
遼 黃玉持鶻童子珮

來源:

張陶然珍藏，香港，1982年
松竹堂珍藏，紐約

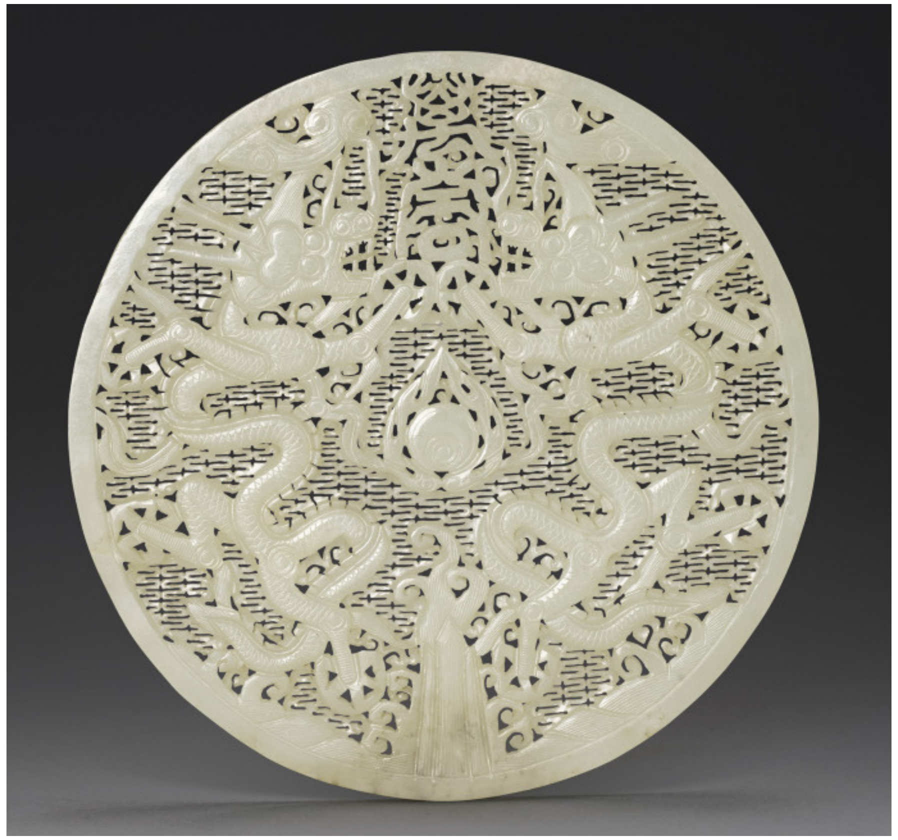
The present figure is finely carved as a boy shown wearing a long, loose robe, standing upright with a bird perched on his right arm. The carver has paid particular attention to the boy's face, which is sensitively rendered, and to the realistic folds of the robe, including the back of the figure, where a sash is tied in an elegant bow and the drapery cascades to the ground in supple folds.

Compare a related jade carving of a boy of similar size from the Liao dynasty, also shown wearing a long, loose robe and standing in similar pose, illustrated in *Zhongguo gudai yuqi yishu* (The Art of Chinese Archaic Jades), vol. 2, Beijing, 2004, pp. 392–3, no. 181. See, also, a white jade figure of a boy holding a jar dated to the Jin dynasty, from the Qing court collection, now in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol. 5, Beijing, 2011, p. 211, no. 249. Another related Jin-dynasty jade figure of a boy holding a bird, possibly a gyrfalcon, also in the Palace Museum, Beijing, is illustrated in *White Mountains, Black Waters and Gyrfalcon: Special Exhibition of the 860th Anniversary of Beijing Being the Capital of China*, Beijing, 2013, p. 155.



遼黃玉持鶻童子佩

888 (label on box)



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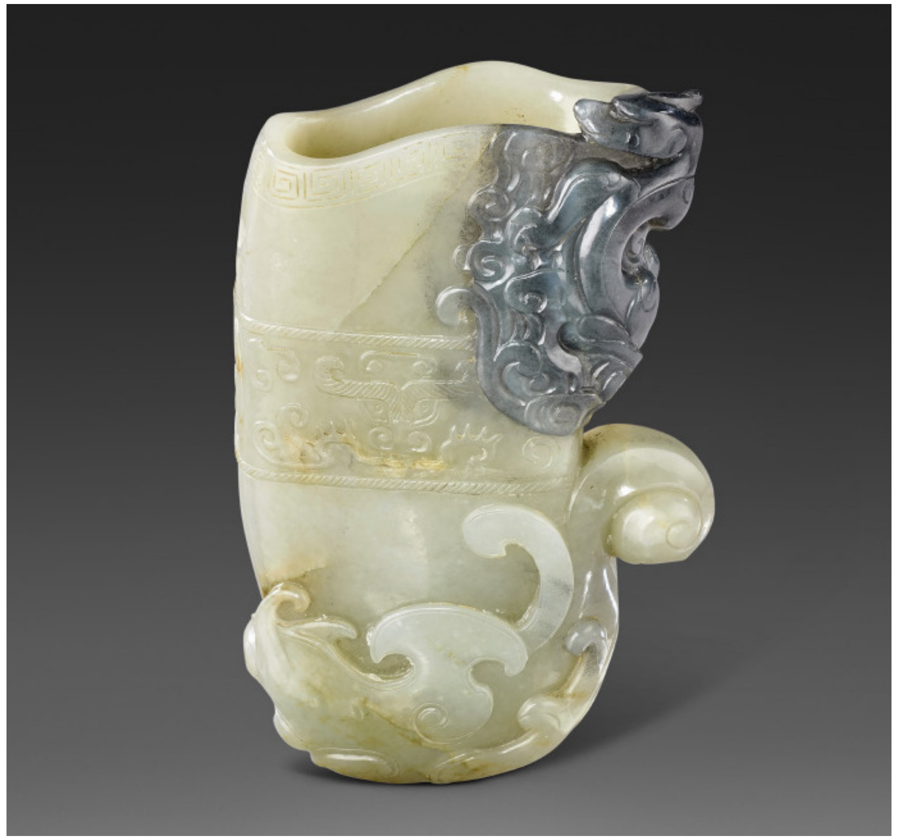


890

Various Properties

889 LEARN MORE

A RARE LARGE WHITE JADE CIRCULAR 'DRAGON' PLAQUE

WANLI PERIOD (1573-1619)

The plaque is intricately carved and pierced with two dragons flanking the characters *wan shou* (boundless longevity). The center of the reverse is carved with a character, *shang* (up).
6 in. (15.5 cm.) diam.

$12,000-18,000

明萬曆 白玉透雕龍紋牌
背部刻文：上

890 LEARN MORE

A SMALL WELL-CARVED PALE GREENISH-WHITE AND GREY JADE RHYTON

17TH-18TH CENTURY

4 8⁄3 in. (11 cm.) high

$4,000-6,000

十七/十八世紀 青白玉仿古雕蟠螭紋觥

The family collection of Mr. Hu Ying Choi (1910-1990) and Mrs. Yeh Shiu Sheng (1912-1993)

891 LEARN MORE

TWO WHITE JADE '*CHILONG*' BELT HOOKS

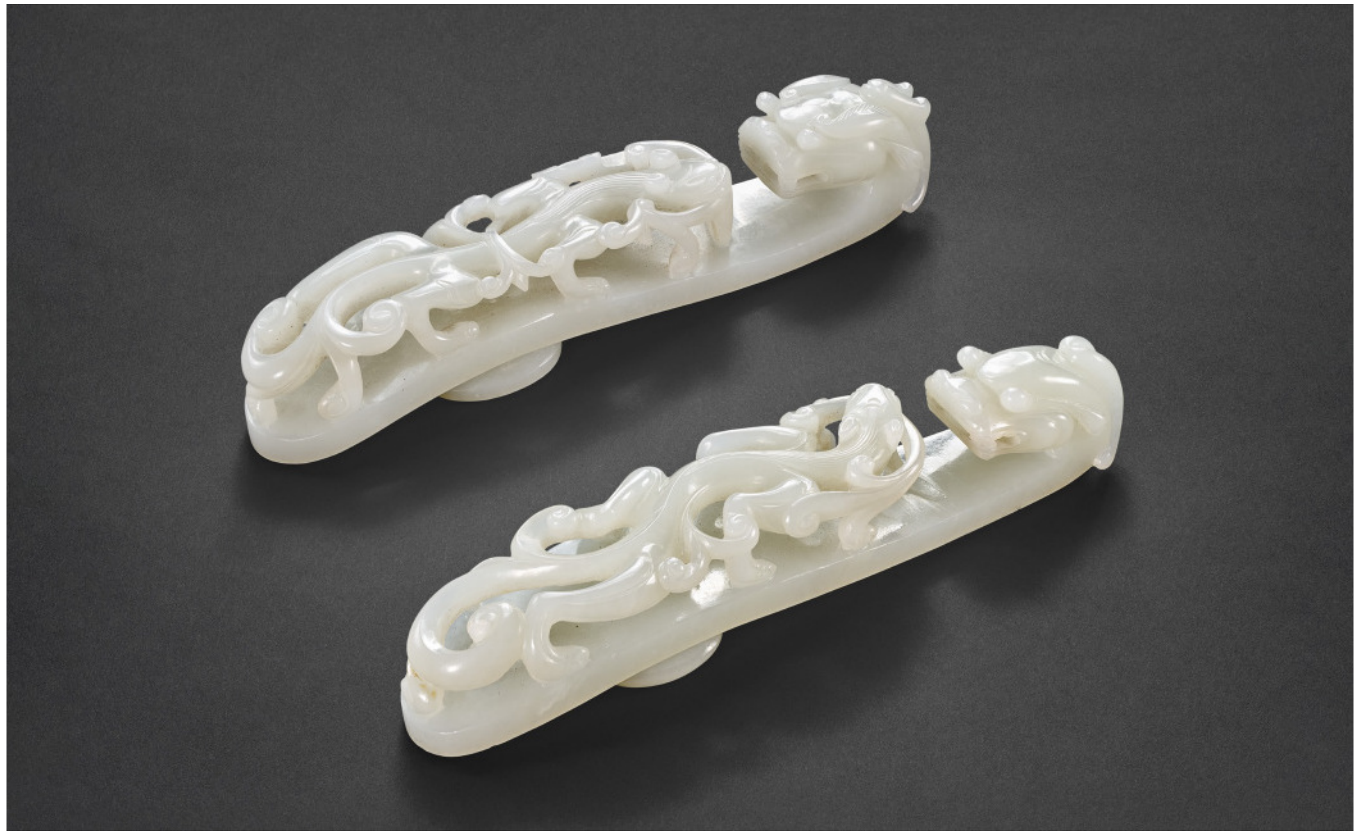
18TH-19TH CENTURY

5¼ in. (13.4 cm.) long, softwood box

$10,000-20,000

PROVENANCE:
Mr. Hu Ying Choi (1910-1990) and Mrs. Yeh Shiu Sheng (1912-1993) Collection, and thence by descent through the family.

胡英才 (1910–1990) 及葉少裳 (1912–1993)家族珍藏
清十八/十九世紀 白玉蒼龍教子帶鉤兩件
來源:
胡英才 (1910–1990) 及葉少裳 (1912–1993) 珍藏，後於家族傳承



891

Various Properties

892 LEARN MORE

A SMALL WHITE JADE 'DOUBLE DRAGON' SQUARE SEAL

18TH CENTURY

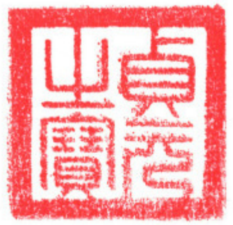
The seal reads *Zhen Yuan Zhi Bao* (treasure of Zhen Yuan)
1 11⁄16 in. (4.3 cm.) square

$12,000-18,000

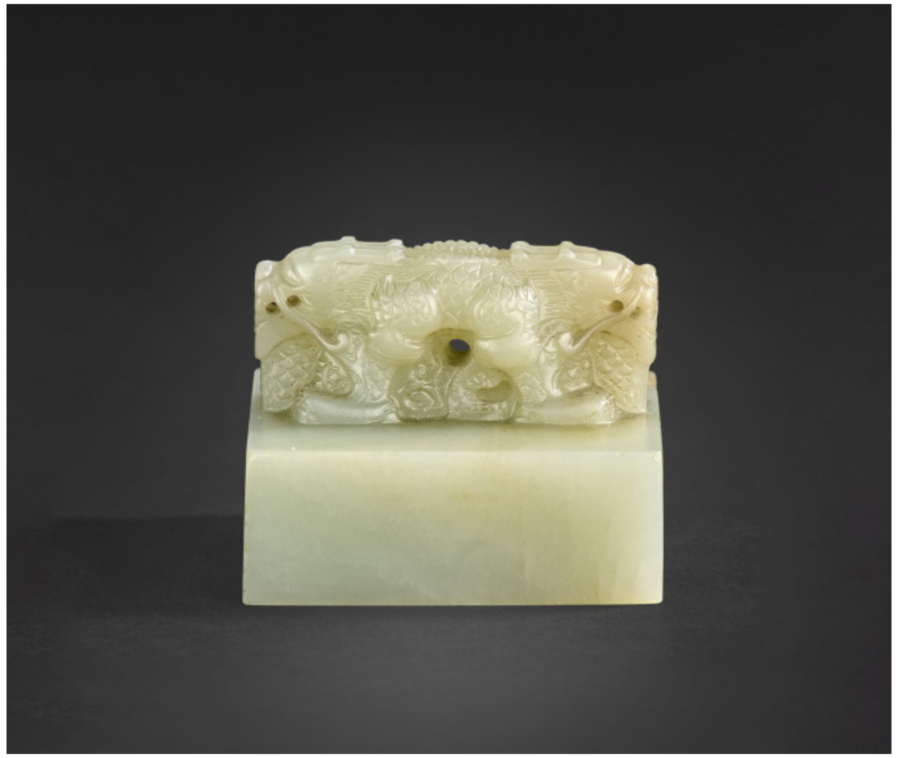
PROVENANCE:
Collection of Roger C. Hennings (1932-2015), St. Paul, Minnesota.

清十八世紀 白玉雙龍鈕印
印文：貞元之寶

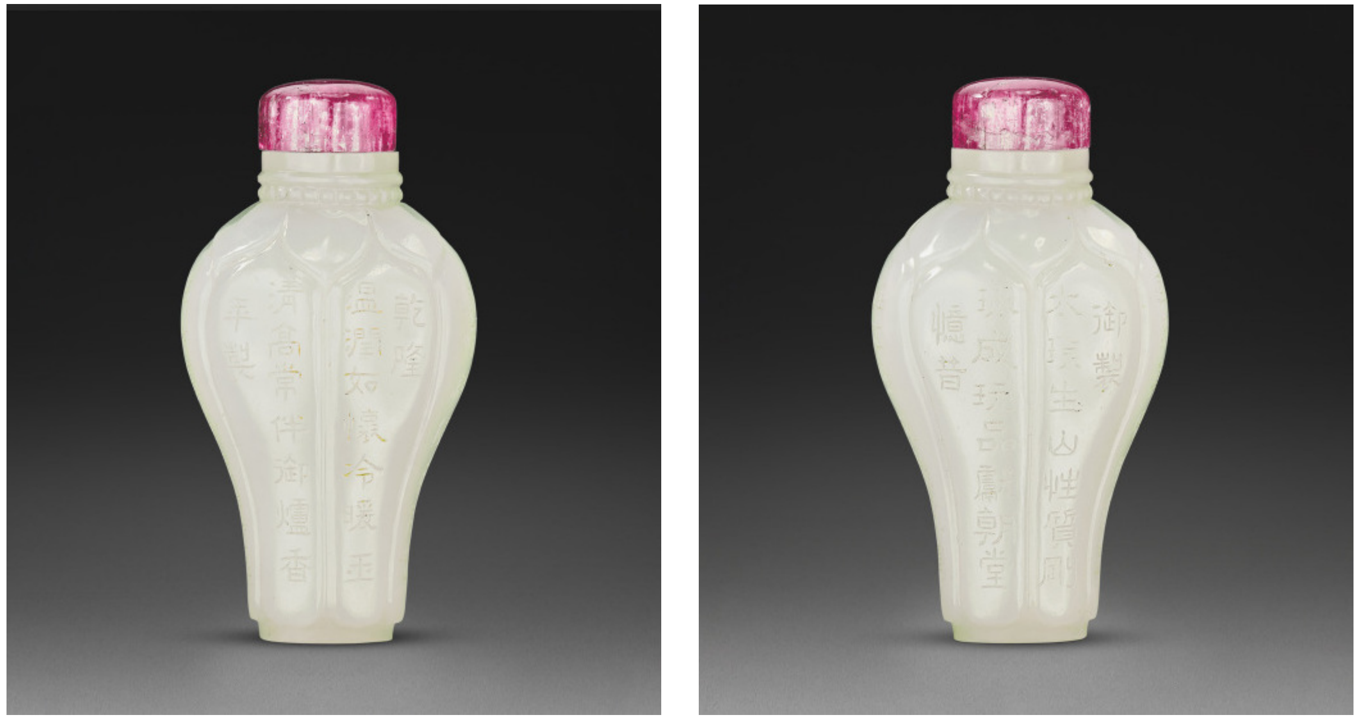
來源:
Roger C. Hennings（1932 – 2015）珍藏，聖保羅市，明尼蘇達州



892 (seal impression)



892



893 (two views)

893 LEARN MORE

A CARVED WHITE JADE SNUFF BOTTLE

LATE QING DYNASTY-REPUBLIC PERIOD

The bottle is inscribed with a poem praising the quality of the jade, and is inscribed *Qianlong nian zhi* and *yuzhi yixi* (by imperial command, continuous contemplation).
2⅜ in. (5.9 cm.) high, tourmaline stopper

$3,000-5,000

晚清/民國 白玉詩文鼻煙壺

894 LEARN MORE

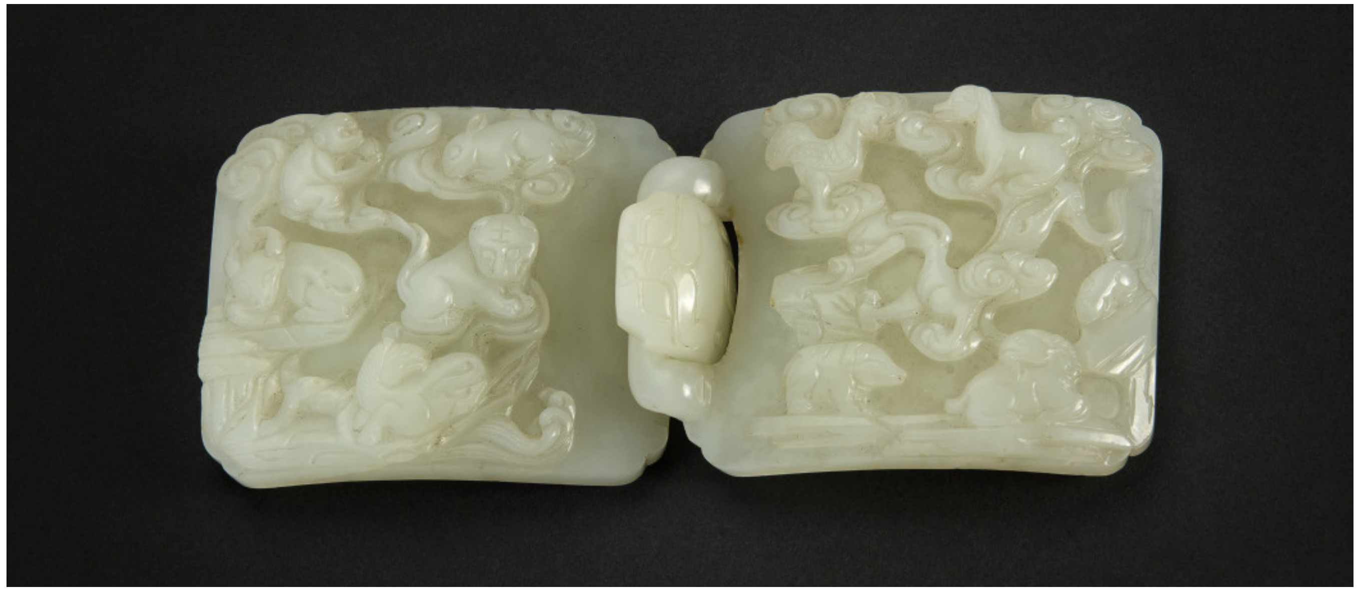
A RARE WHITE JADE 'ZODIAC ANIMALS' TWO-PART BELT BUCKLE

18TH-19TH CENTURY

4⅝ in. (11.8 cm.) wide

$6,000-8,000

清十八/十九世紀 白玉雕十二生肖紋帶扣



894

The Family Collection of Mr. Hu Ying Choi (1910-1990) and Mrs. Yeh Shiu Sheng (1912-1993)

895 LEARN MORE

A PAIR OF WHITE AND RUSSET JADE *RUYI* SCEPTERS

18TH-19TH CENTURY

13⅜ in. (34 cm.) long

$35,000-45,000

PROVENANCE:

Mr. Hu Ying Choi (1910-1990) and Mrs. Yeh Shiu Sheng (1912-1993) Collection, and thence by descent through the family.

胡英才 (1910–1990) 及葉少裳 (1912–1993)家族珍藏

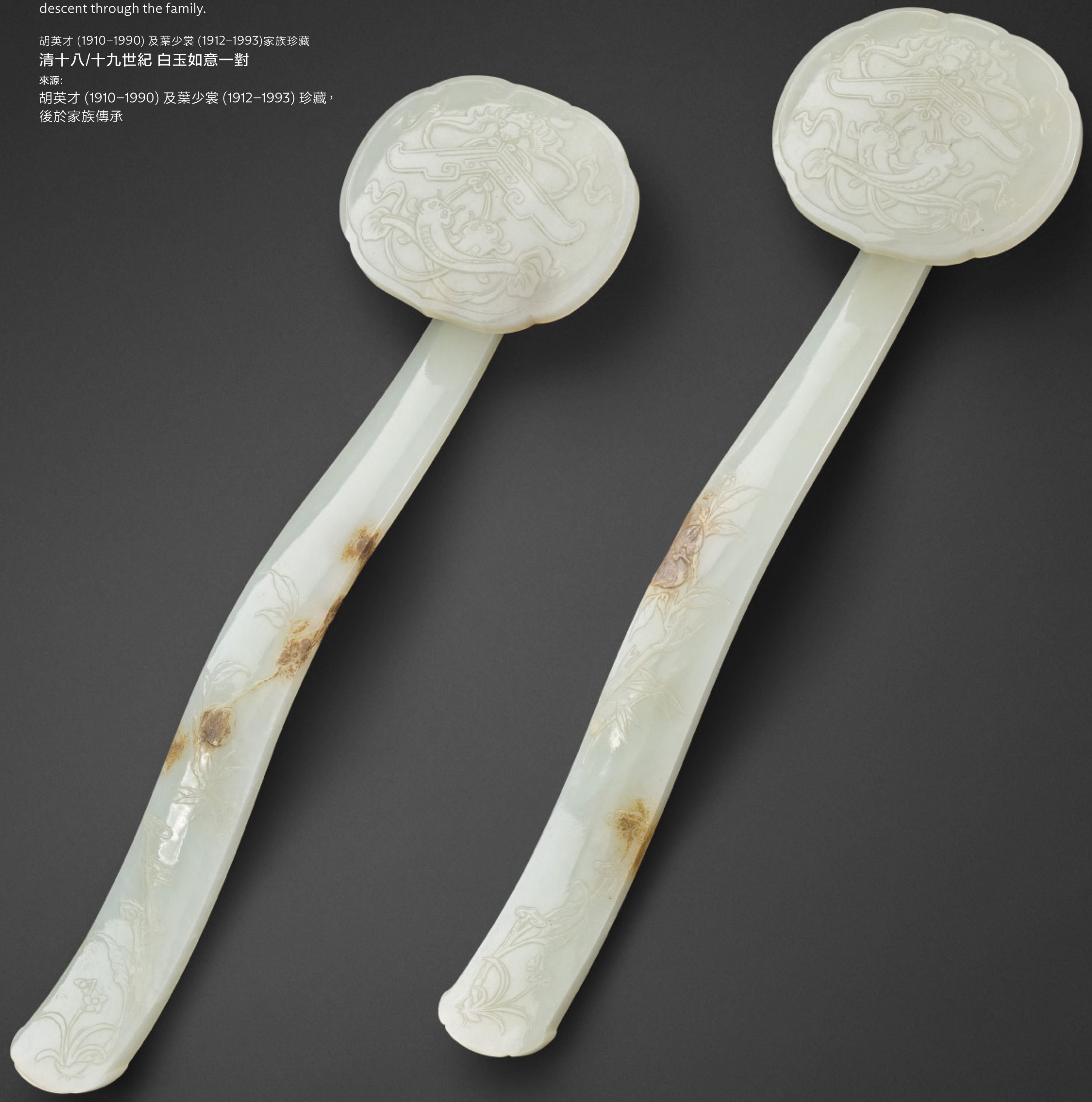
清十八/十九世紀 白玉如意一對

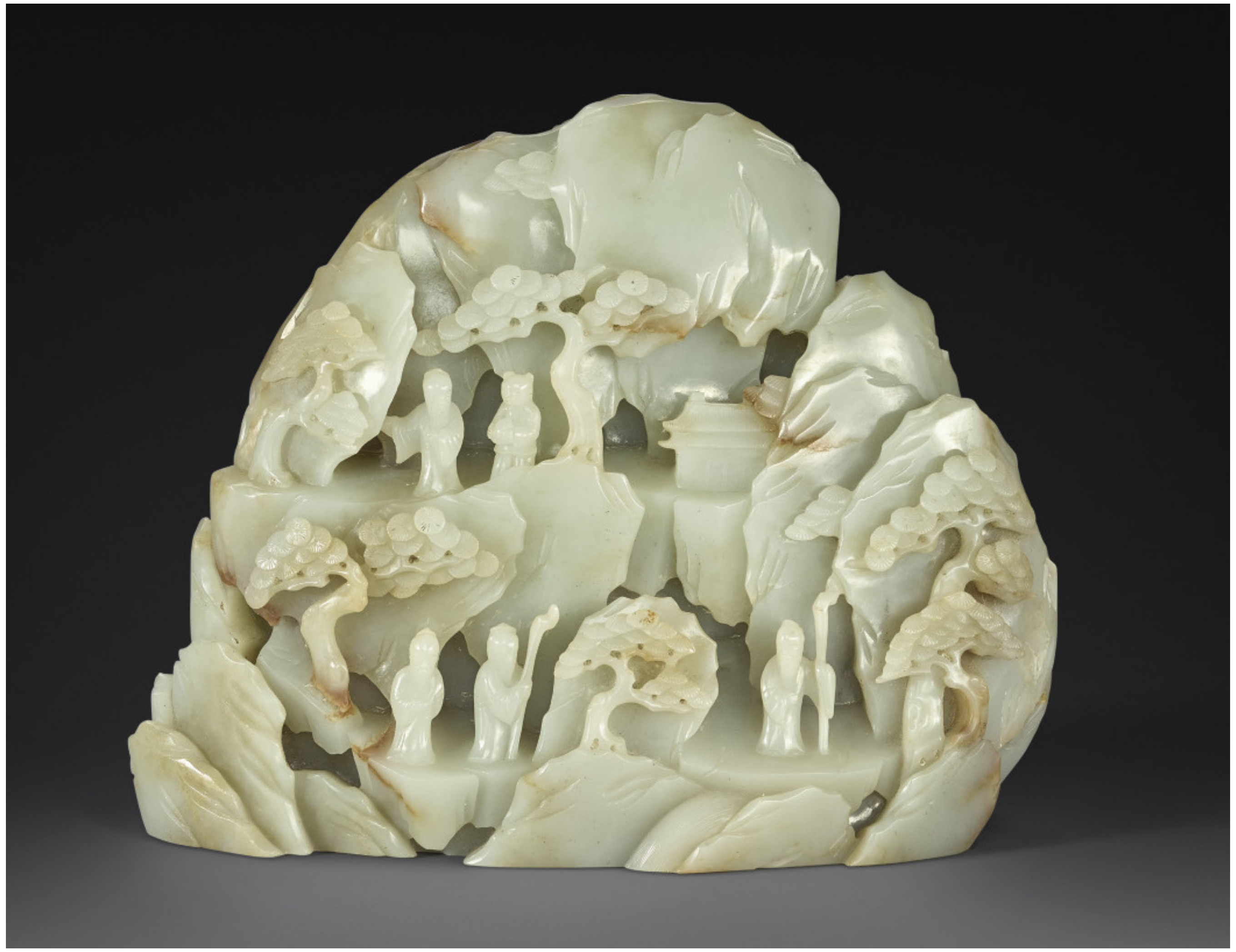
來源:

胡英才 (1910–1990) 及葉少裳 (1912–1993) 珍藏，後於家族傳承

Ruyi means “as one desires” and is often associated with expressions such as *jixiang ruyi*, meaning “may all your good fortunes be fulfilled.” Such *ruyi* scepters were traditionally commissioned by Qing emperors and officials to commemorate birthdays or presented as prestigious gifts.

The present pair is intricately carved with auspicious motifs and emblems, including bats, chimes, and paired fish, among others. Twin fish have appeared as a symbolic element in Chinese art from the Han dynasty to the present, representing double wealth and abundance. Their inclusion here on a pair of scepters further amplifies this wish two-fold.





Another Property

896 LEARN MORE

A CARVED PALE GREENISH WHITE JADE MOUNTAIN

19TH CENTURY

6 11/16 in. (17 cm.) high

$10,000-15,000

清十九世紀 青白玉高仕圖山子

(another view)

The Property of a Gentleman

897 LEARN MORE

AN ARCHAISTIC SPINACH-GREEN JADE TRIPOD CENSER AND COVER

QIANLONG PERIOD (1736-1795)

6⅛ in. (15.5 cm.) across handles

$10,000-15,000

PROVENANCE:

Samuel M. (1830-1914) and Matilda (1837-1912) Nickerson Collection, Chicago.
The Art Institute of Chicago, Chicago, 1900, accession no. 1900.759.
Sotheby's New York, 20 March 2019, lot 572.

LITERATURE:

Collection of Mr. and Mrs. Samuel M. Nickerson: presented to The Art Institute of Chicago, Chicago, 1900, cat. no. 110.

士紳珍藏

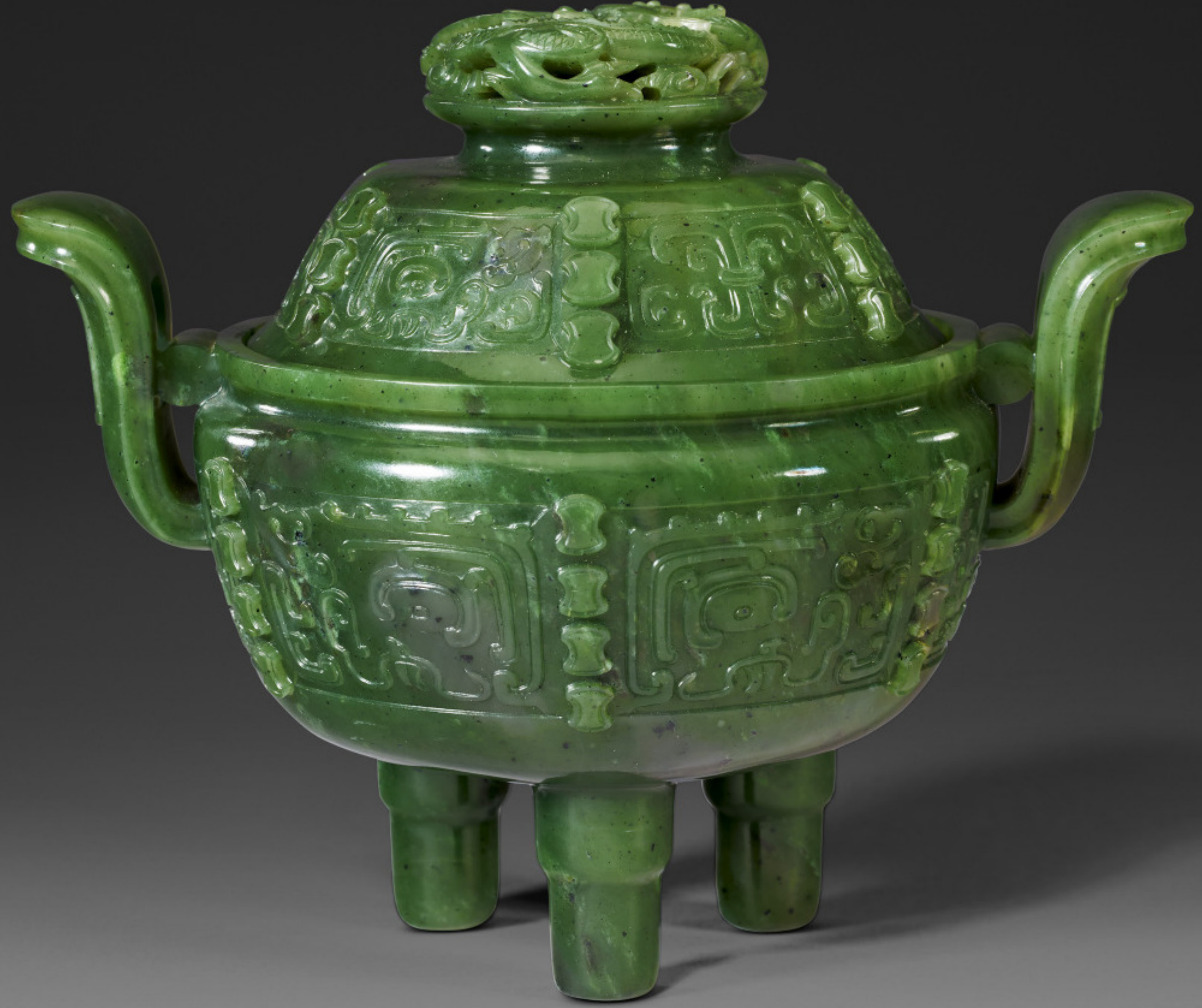
清乾隆 碧玉仿古三足蓋爐

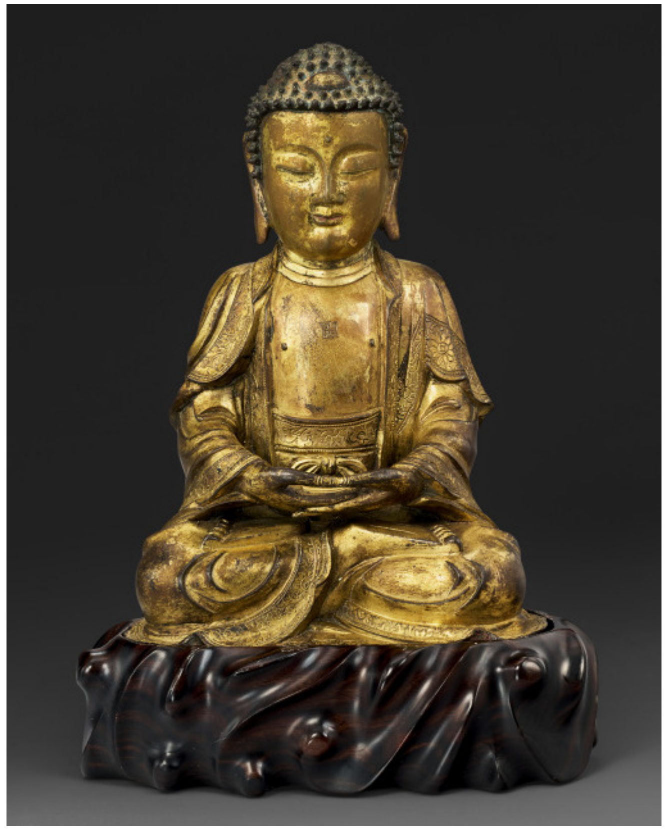
來源:

Samuel M.（1830 –1914）與Matilda（1837 –1912）Nickerson伉儷舊藏，芝加哥
芝加哥藝術博物館，芝加哥，1900年，館藏編號1900.759
紐約蘇富比，2019年3月20日，拍品編號572

出版:

《Collection of Mr. and Mrs. Samuel M. Nickerson: presented to The Art Institute of Chicago》，芝加哥，1900年，圖錄編號110





898

Property from an Important North American Private Collection

~898 LEARN MORE

A GILT-BRONZE FIGURE OF SEATED AMITABHA BUDDHA

MING DYNASTY, 16TH-17TH CENTURY

The base is engraved with a six-character inscription reading *Wang Wenli Hao shi zao* (Made by Hao in the order of Wang Wenli).
7¾ in. (19.8 cm.) high, hardwood stand, cloth box

$3,000-5,000

PROVENANCE:
An important Asian collection, acquired before 1993.

LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 34-5, pl. 10.

This serene figure of the Amitabha Buddha is shown seated in *vajraparyankasana* with the hands in *dhyana mudra*, the meditation gesture. The principal deity of the Pure Land sect of Buddhism, Amitabha, whose name means "immeasurable light," is known for his longevity, discernment and pure perception. He possesses innumerable merits resulting from the good deeds he performed during his countless past lives as a *bodhisattva*. Amitabha resides in the paradise known in Sanskrit as Sukhavati and in English as the Western Pure Land, sometimes also called the Western Paradise. Amitabha is also known as the Buddha of Infinite Light, or Wuliangguang, and as the Buddha of Infinite Life, or Wuliangshou, and the two names are sometimes combined as Wuliangguangshou.

Compare the very similar Ming gilt-bronze figure of Amitabha Buddha, but of larger size (30.4 cm.), from the India House Club, New York, and formerly in the collection of Willard D. Straight, sold at Christie's New York 19-20 September 2013, lot 1529.

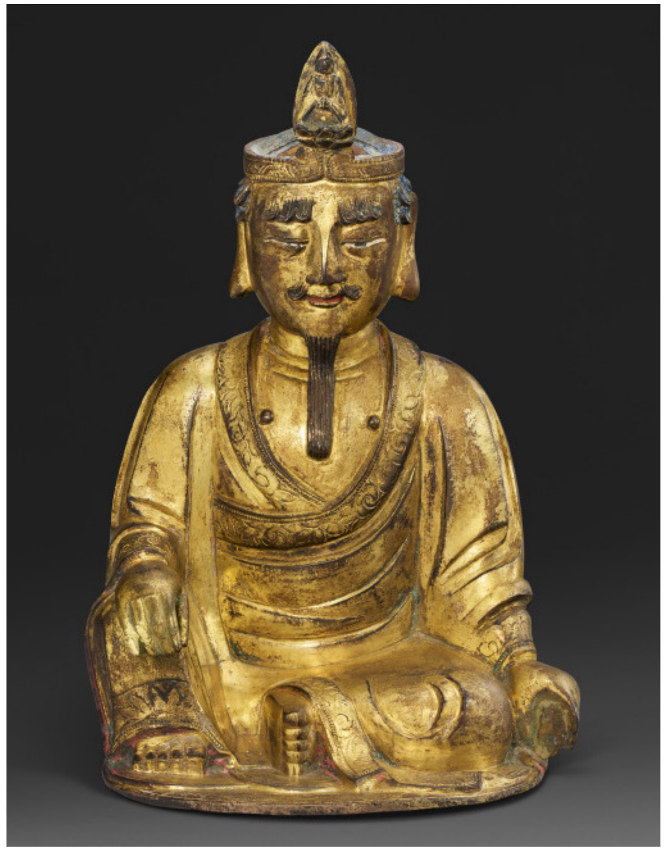
北美重要私人珍藏

明十六/十七世紀 銅鎏金阿彌陀佛坐像

刻文：王文立郝氏造

來源:
重要亞洲私人珍藏，入藏於1993年前

出版:
鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，頁34–5，圖版10



899

Property from an Important North American Private Collection

899 LEARN MORE

A GILT-BRONZE SEATED FIGURE OF GUANYIN

MING DYNASTY, 16TH-17TH CENTURY

7⅛ in. (18.1 cm.) high, cloth box

$3,000-5,000

PROVENANCE:
An important Asian collection, acquired before 1993.

LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 148-9, pl. 67.

北美重要私人珍藏

明十六/十七世紀 鎏金銅觀音坐像

來源:
重要亞洲私人珍藏，入藏於1993年前

出版:
鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，頁148–9，圖版67

Property from an Important North American Private Collection

900 LEARN MORE

A GILT-BRONZE FIGURE OF KASYAPA

MING DYNASTY, 16TH-17TH CENTURY

11⅜ in. (28.9 cm.) high, cloth box

$6,000-8,000

PROVENANCE:
An important Asian collection, acquired before 1993.

LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 150-1, pl. 68.

According to the entry for the present figure in *Buddhist Images in Gilt Metal*, Taipei, 1993, p. 150, "Jiayezunzhe, Kasyapa, is the most famous of Sakyamuni's ten disciples. He was an obedient follower who accepted his master's clothes after his death in Kukkutapada. After this Kasyapa continued to teach and spread Buddhism in preparation for the coming of the fifth and future Buddha, Maitreya. He died wearing Sakyamuni's clothes."

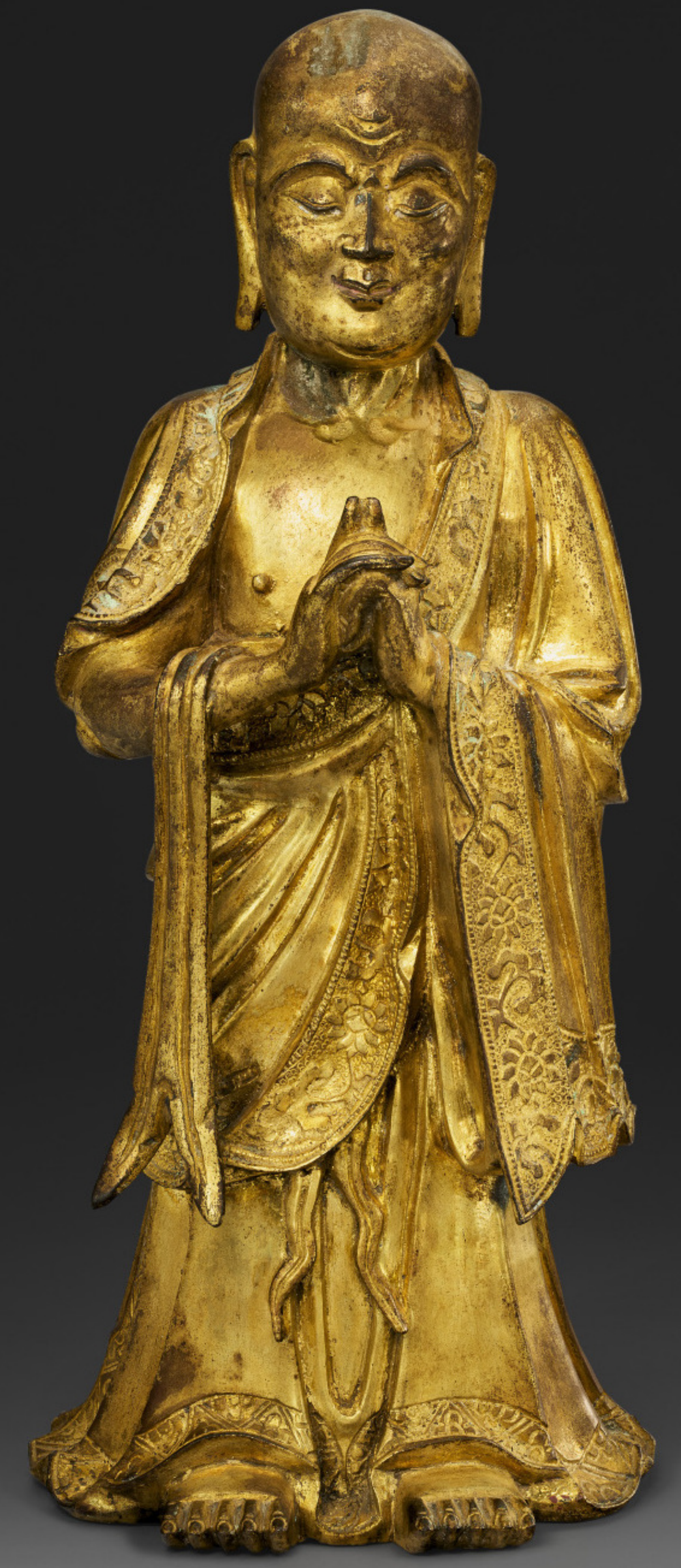
Depicted as an elderly monk wearing long, loose robes and with eyes lowered in contemplation, the current figure of Kasyapa holds his hands in front of his chest, his right hand placed over the folded left hand and tips of both index fingers touching in *abhisekana mudra*, a gesture of anointment in esoteric Buddhism.

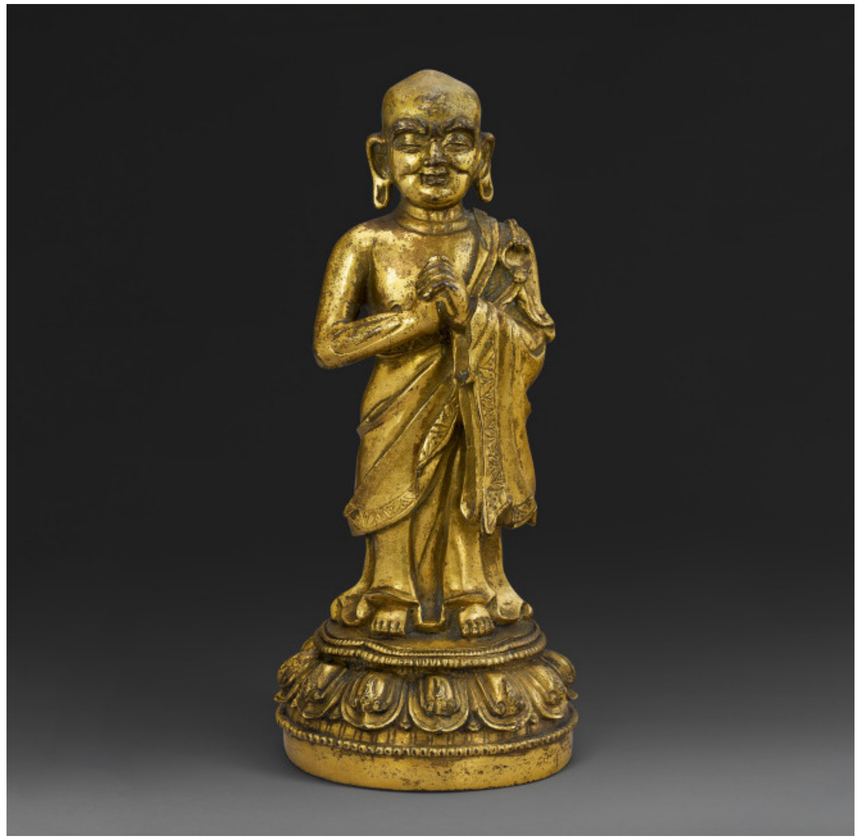
北美重要私人珍藏

明十六/十七世紀 鎏金銅迦葉尊者像

來源:
重要亞洲私人珍藏，入藏於1993年前

出版:
鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，
頁150–1，圖版68





901

Property from an Important North American Private Collection

901 LEARN MORE

A SMALL GILT-BRONZE FIGURE OF KASYAPA

MING DYNASTY, 16TH-17TH CENTURY

6¾ in. (17.1 cm.) high, cloth box

$4,000-6,000

PROVENANCE:

An important Asian collection, acquired before 1993.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 152-3, pl. 69.

北美重要私人珍藏

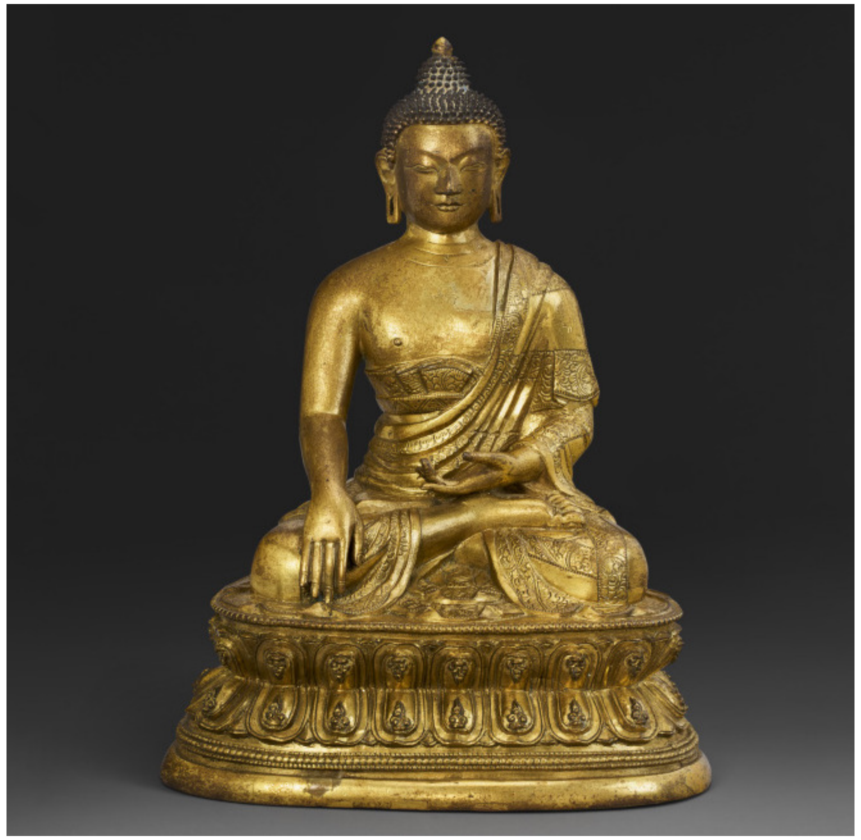
明十六/十七世紀 鎏金銅迦葉尊者像

來源:

重要亞洲私人珍藏，入藏於1993年前

出版:

鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，頁152–3，圖版69



902

Property from an Important North American Private Collection

902 LEARN MORE

A GILT-BRONZE SEATED FIGURE OF SHAKYAMUNI BUDDHA

18TH CENTURY

8 in. (20.3 cm.) high, cloth box

$6,000-8,000

PROVENANCE:

An important Asian collection, acquired before 1993.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 44-5, pl. 15.

In Mahayana Buddhism, the form of Buddhism which prevailed in China, Shakyamuni Buddha was the fourth in the series of earthly Buddhas, before his death foretelling the coming of the fifth early Buddha, Maitreya. The gesture performed by the present figure of touching the earth, *bhumisparsa mudra*, refers to Shakyamuni Buddha calling the earth to witness the moment of his enlightenment. Here he is shown wearing a *kasaya*, a robe made from patches of cloth joined together. As discussed in *Buddhist Images in Gilt Metal*, Chang Foundation, Taipei, 1993, p. 38, *kasaya* in Chinese is translated as *futian* (happy fields), implying that "supporting monks is equivalent to planting fields."

北美重要私人珍藏

清十八世紀 鎏金銅釋迦牟尼佛坐像

來源:

重要亞洲私人珍藏，入藏於1993年前

出版:

鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，頁44–5，圖版15

Property from an Important North American Private Collection

903 LEARN MORE

A GILT-COPPER *REPOUSSÉ* FIGURE OF GUANDI AND TWO ATTENDANTS

18TH-19TH CENTURY

Guandi is accompanied by two attendants, Guanping (who holds a seal) and Zhoucang (who holds a halberd).
Overall: 15½ in. (39.4 cm.) high, three cloth boxes

$20,000-30,000

PROVENANCE:

An important Asian collection, acquired before 1993.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 186-91, nos. 86, 87, 88.

北美重要私人珍藏

清十八/十九世紀 鎏金銅錘揲關聖帝君三尊像

來源:

重要亞洲私人珍藏，入藏於1993年前

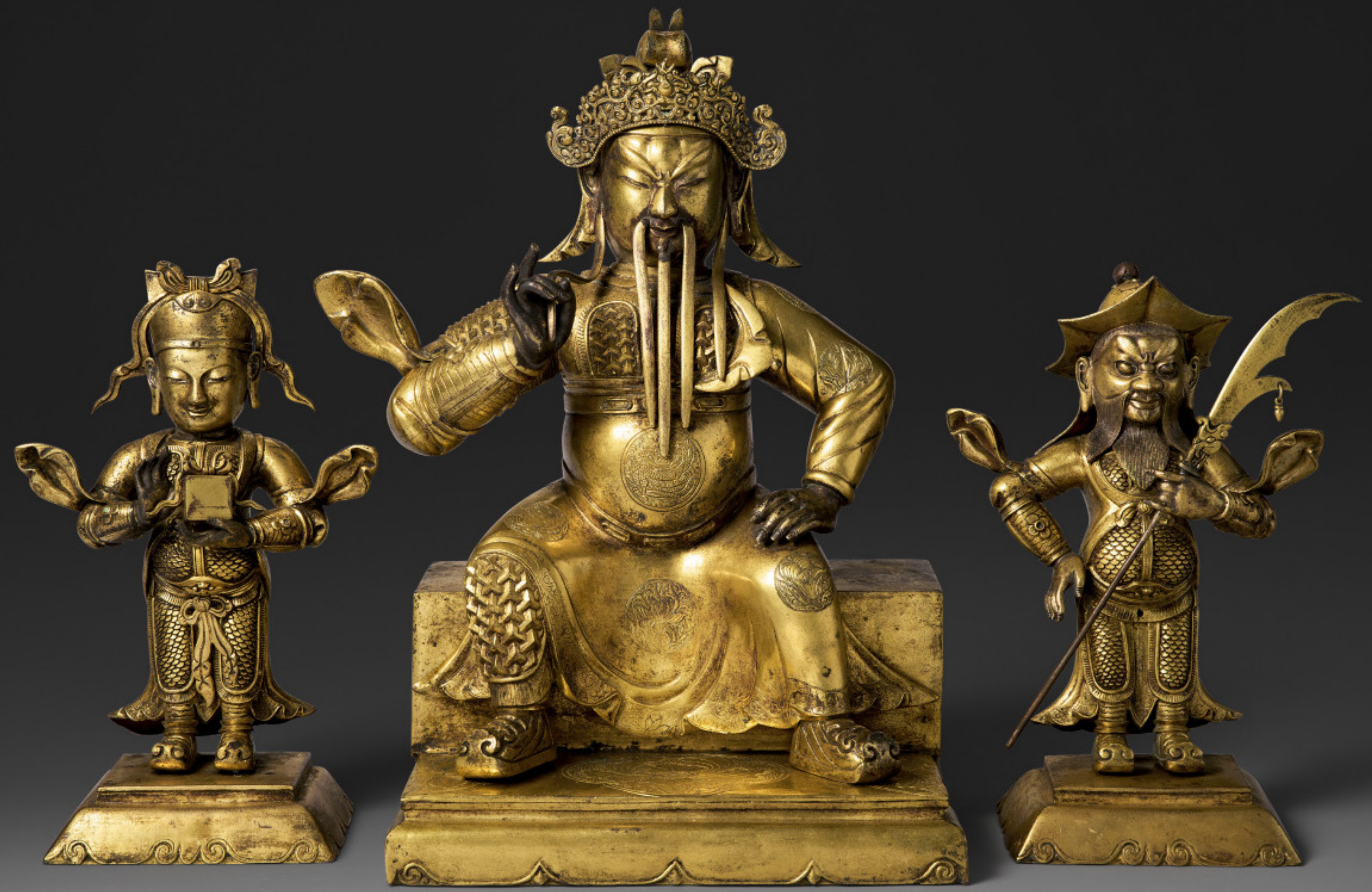
出版:

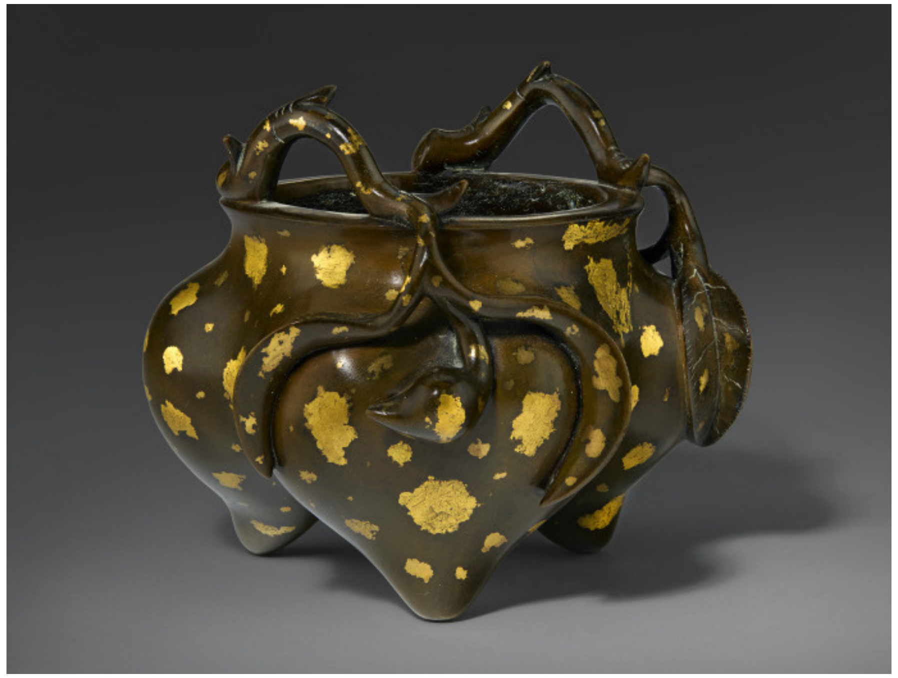
鴻禧美術館，《金銅佛造像圖錄》，台北，1993年，頁186–91，圖版86，87及88

The present group represents Guandi, the God of War, flanked by his attendants Guanping and Zhoucang. Guandi is the deified name of Guanyu, who was the renowned third-century general of the state of Shu and was popularized by the fourteenth-century historical novel *Sanguo Yan Yi* (Romance of the Three Kingdoms). He is reputed to have been killed in AD 219 along with his adopted son Guanping and his trusted general Zhoucang in Jingzhou by the army of Sunquan, ruler of the state of Wu. By the Sui dynasty, Guanyu had become deified. While his actions are reputed to be overly exaggerated in later accounts of his life, Guandi remains one of the most popular Chinese historical figures, and to this day is worshipped by Daoist and Buddhist practitioners as a guardian deity.

According to the entry for the present figure of Guanping in *Buddhist Images in Gilt Metal,* Taipei, 1993, p. 188, "Guanping was very handsome and is conventionally portrayed with a white face, in contract to Zhoucang who is portrayed with a black face."

A related gilt-bronze group of slightly smaller size (12 ½ in.), dated to the 18th century, was sold at Christie's Paris, 12 June 2019, lot 189. See, also, the similarly depicted gilt-bronze figure of Guandi, dated 17th-18th century, sold at Christie's New York, 24 March 2004, lot 84.





904

Property from an Important North American Private Collection

904 LEARN MORE

A GOLD-SPLASHED BRONZE TRIPOD 'PEACH' CENSER

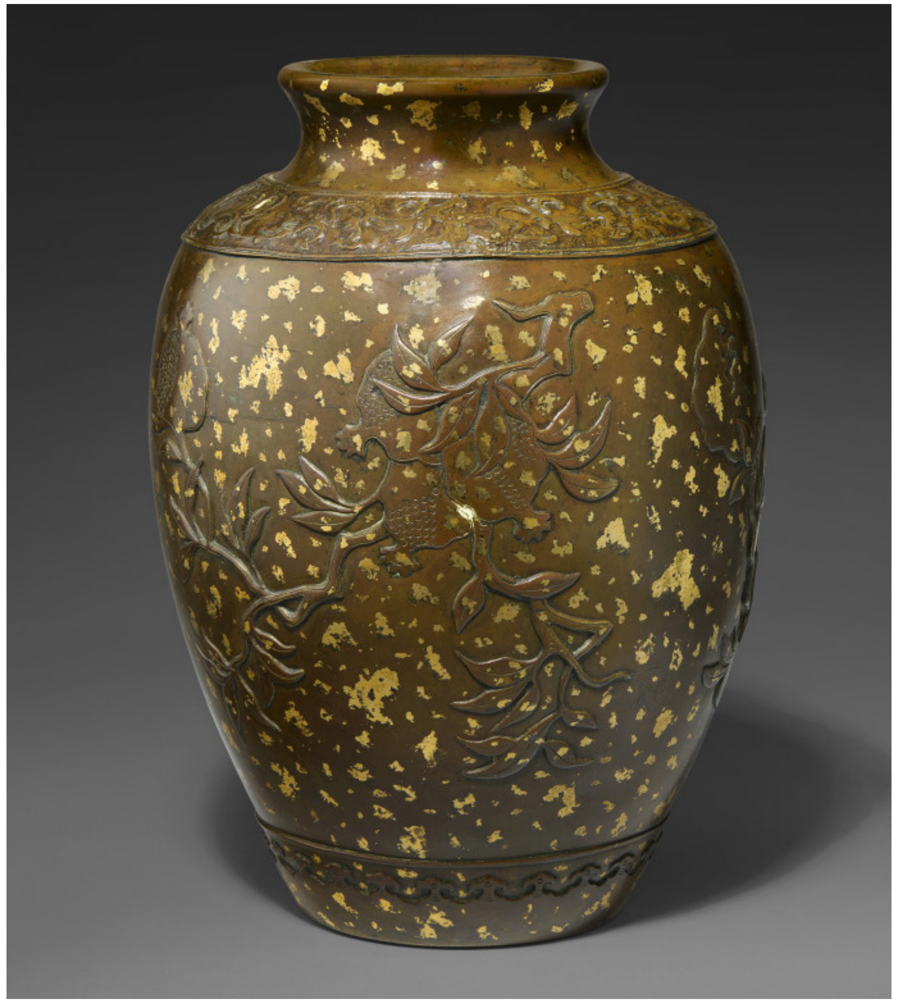
18TH CENTURY

6⅜ in. (16.2 cm.) wide, cloth box

$6,000-8,000

北美重要私人珍藏

清十八世紀 灑金銅桃式三足爐



905

Property from an Important North American Private Collection

905 LEARN MORE

A GOLD-SPLASHED BRONZE 'THREE ABUNDANCES' OVOID JAR

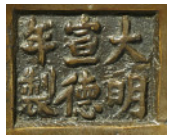
17TH-18TH CENTURY

The base is cast with an apocryphal Xuande mark.
11¾ in. (29.8 cm.) high, cloth box

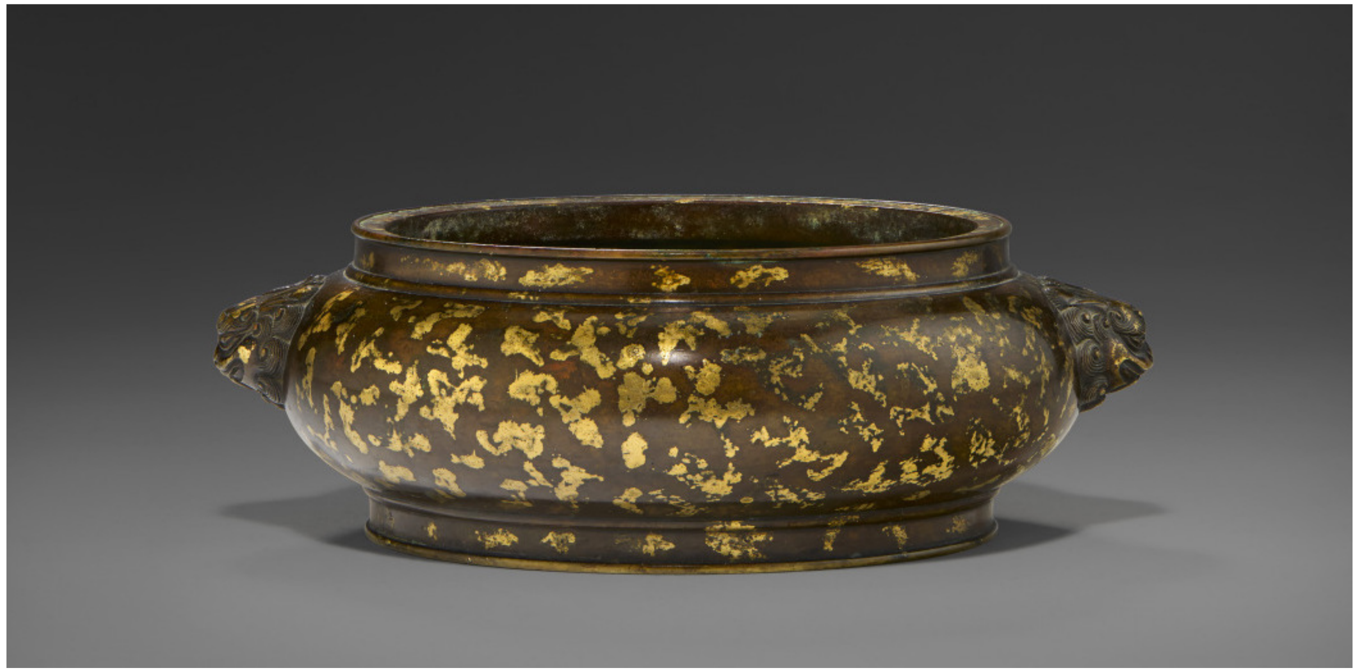
$8,000-12,000

北美重要私人收藏

十七/十八世紀 灑金銅「三多」罐



905 (mark)



906

Property from an Important North American Private Collection

906 LEARN MORE

A GOLD-SPLASHED BRONZE *BOMBÉ* CENSER WITH LION-MASK HANDLES

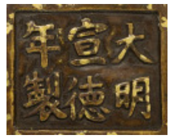
17TH-18TH CENTURY

The base is cast with an apocryphal Xuande mark.
6⅜ in. (16.2 cm.) across handles, cloth box

$6,000-8,000

北美重要私人珍藏

十七/十八世紀 灑金銅獅首雙耳爐



906 (mark)

Property from an Important North American Private Collection

907 LEARN MORE

A GOLD-SPLASHED BRONZE OVOID JAR WITH LOOSE-RING HANDLES

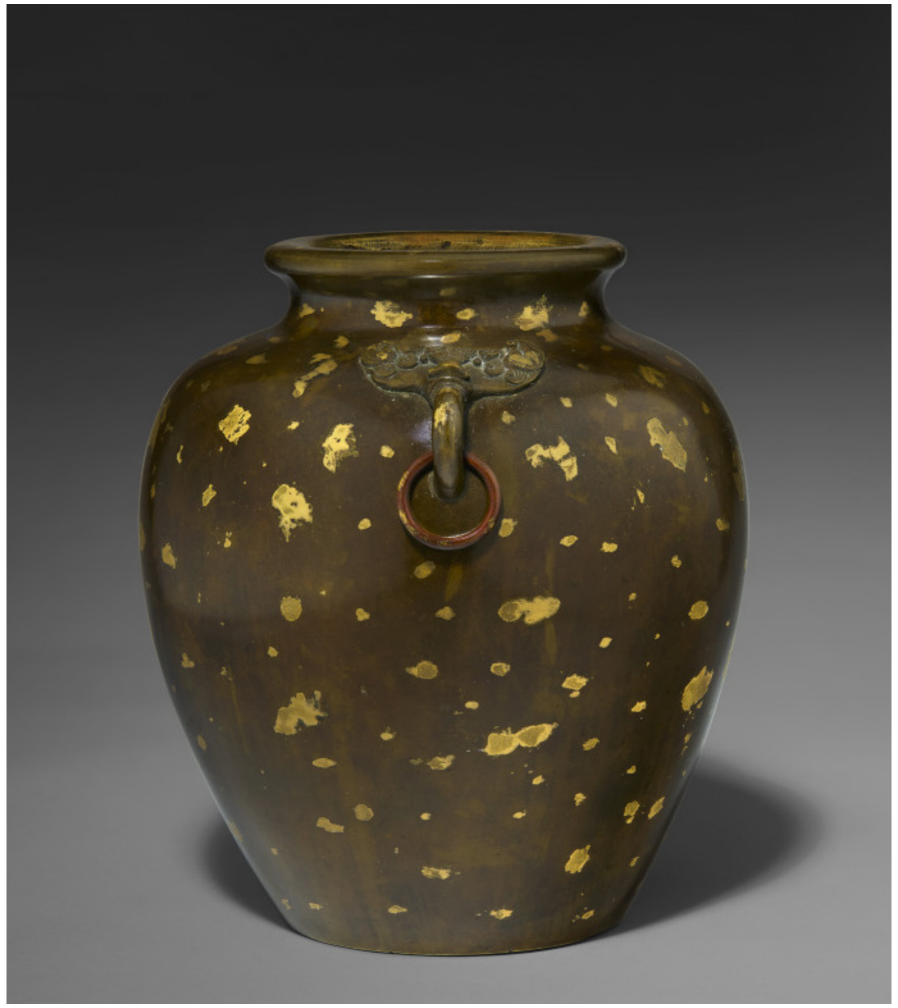
17TH-18TH CENTURY

8 in. (20.4 cm.) high, cloth box

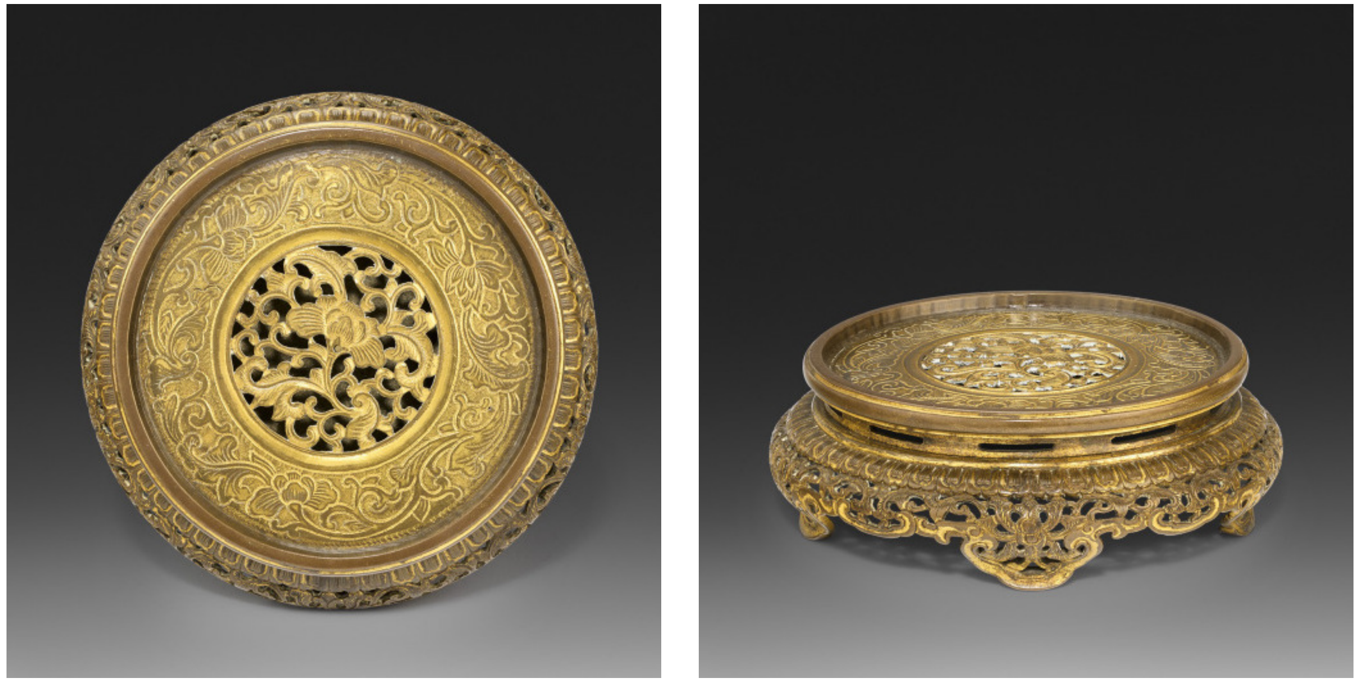
$8,000-12,000

北美重要私人珍藏

十七/十八世紀 灑金銅鋪首活環耳罐



907



908 (two views)

Property from the Songzhutang Collection

908 LEARN MORE

A GILT-BRONZE 'LOTUS' STAND

18TH CENTURY

3 15/16 in. (10 cm.) diam.

$6,000-8,000

PROVENANCE:
The Songzhutang Collection, New York.

松竹堂珍藏

清十八世紀 鎏金銅蓮紋座

來源:
松竹堂珍藏，紐約

Property from an Important North American Private Collection

909 LEARN MORE

A GOLD-SPLASHED BRONZE TRIPOD CENSER

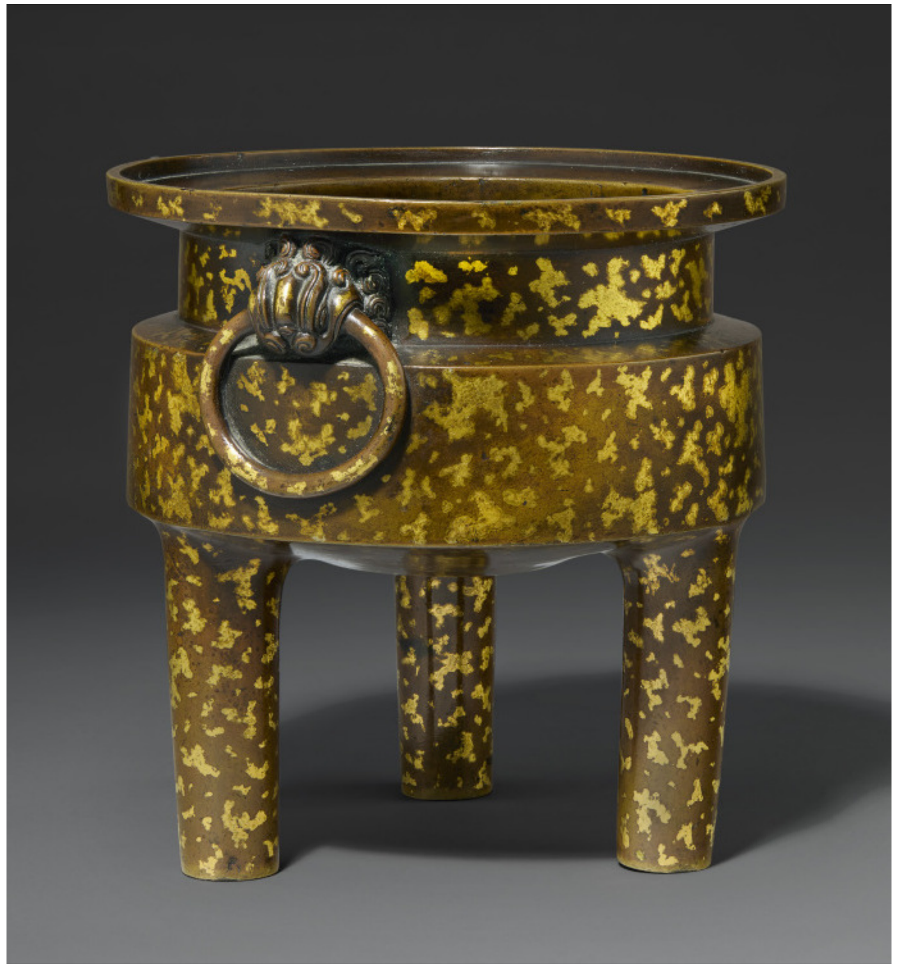
17TH-18TH CENTURY

The base is cast with an apocryphal Xuande mark.
6 in. (15.2 cm.) high, cloth box

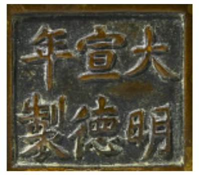
$10,000-15,000

北美重要私人珍藏

十七/十八世紀 灑金銅鋪首三足爐



909



909 (mark)

Another Property

910 LEARN MORE

A PAIR OF BRONZE LOBED VASES ON INTEGRAL STANDS

18TH CENTURY

13⅛ in. (33.4 cm.) high

$6,000-8,000

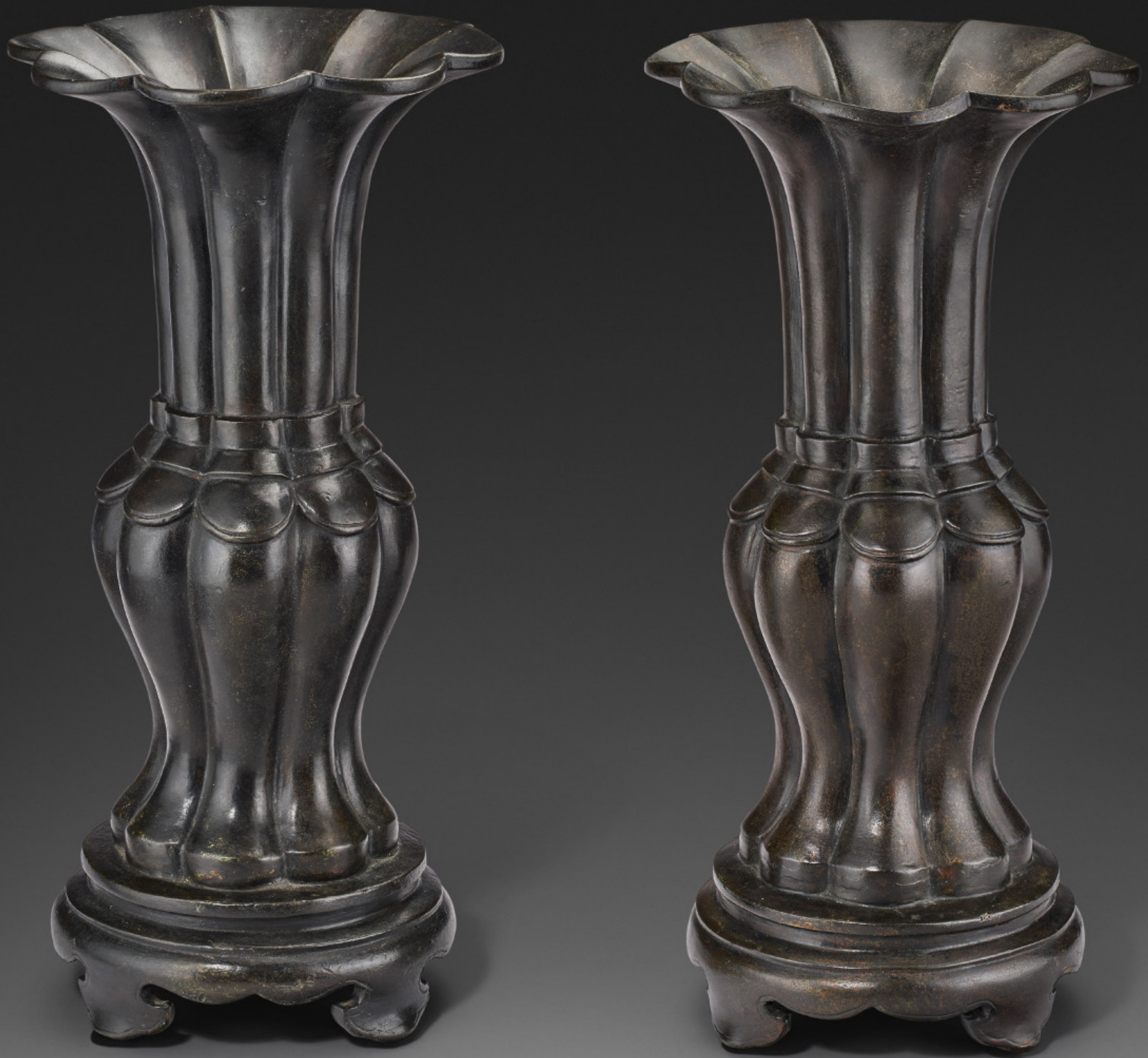
PROVENANCE:
Jan van Beers Oriental Art, London, 2012.
Kaikodo, New York.

LITERATURE:
Kaikodo Journal, New York, Spring 2013, no. 59.

清十八世紀 銅葵瓣式連座瓶一對

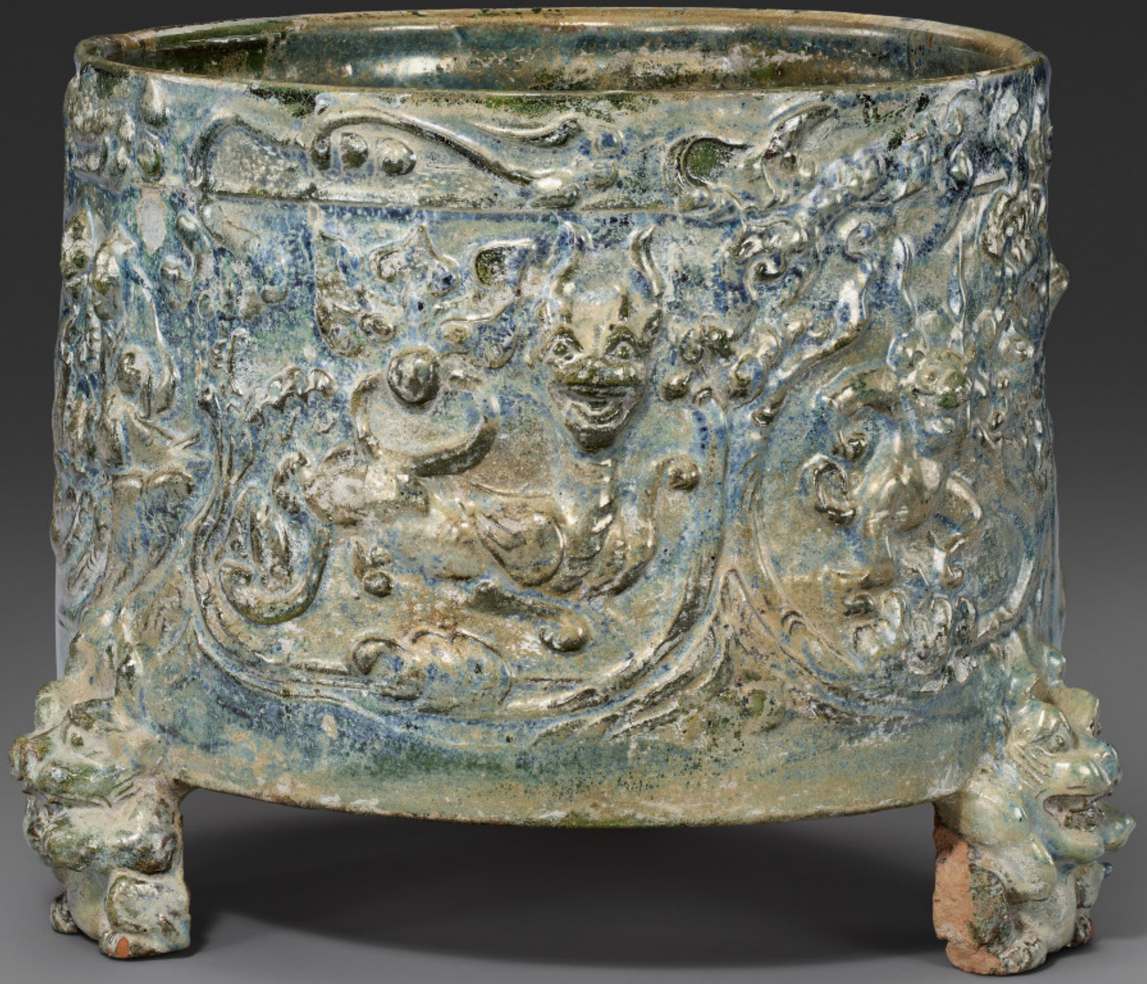
來源:
Jan van Beers Oriental Art，倫敦，2012年
懷古堂，紐約

出版:
《懷古堂》，紐約，2013年春，編號59



FRIDAY 19 SEPTEMBER 9.00AM

(Lots 1001–1074)



Property from the Shorenstein Collection, San Francisco

1001 LEARN MORE

A RARE AND UNUSUALLY LARGE GREEN-GLAZED POTTERY CYLINDRICAL TRIPOD 'HILL' CENSER

HAN DYNASTY (206 BC-AD 220)

The base of the censer is incised with a large illegible inscription.
11⅝ in. (29.5 cm.) diam.

$6,000-8,000

PROVENANCE:
Priestley & Ferraro Fine Chinese Art, London, 1996, and thence by descent within the family.

舊金山Shorenstein珍藏

漢 綠釉大博山爐

來源:
Priestley & Ferraro Fine Chinese Art，倫敦，1996年，後家族傳承

It is very rare to find a Han-dynasty censer of this type with such elaborate decoration of mythical beasts and immortals, and of such large size, with most examples measuring between 6-7 ins. in diameter. Such Han-dynasty pottery versions were based on contemporary bronze prototypes, such as one in the Freer Gallery of Art, Washington, DC, illustrated by M. Wang in *A Bronze Menagerie: Mat Weights of Early China*, Boston, 2006, p. 70, fig. 10.

Another large example, also molded on the sides with mythical creatures and immortals and with bear-form feet, was sold at Christie's New York, 27 March 2018, lot 21.

Property from the Shorenstein Collection, San Francisco

1002 LEARN MORE

A LARGE AMBER-GLAZED RED POTTERY FIGURE OF A RECUMBENT DOG

HAN DYNASTY (AD 618-907)

17¾ in. (45 cm.) high

$5,000-7,000

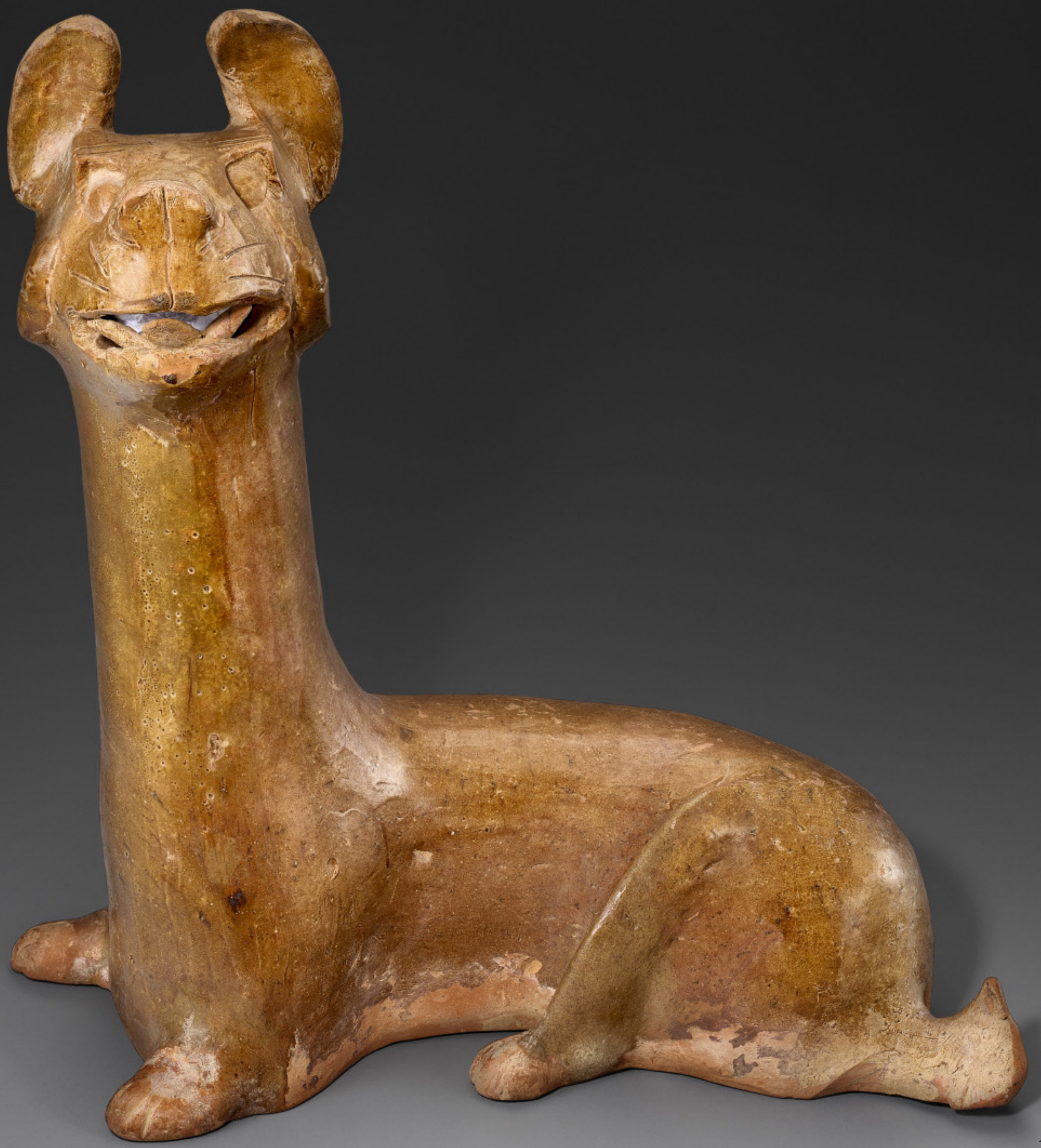
PROVENANCE:
Christie's New York, 2 June 1994, lot 234, and thence by descent within the family.

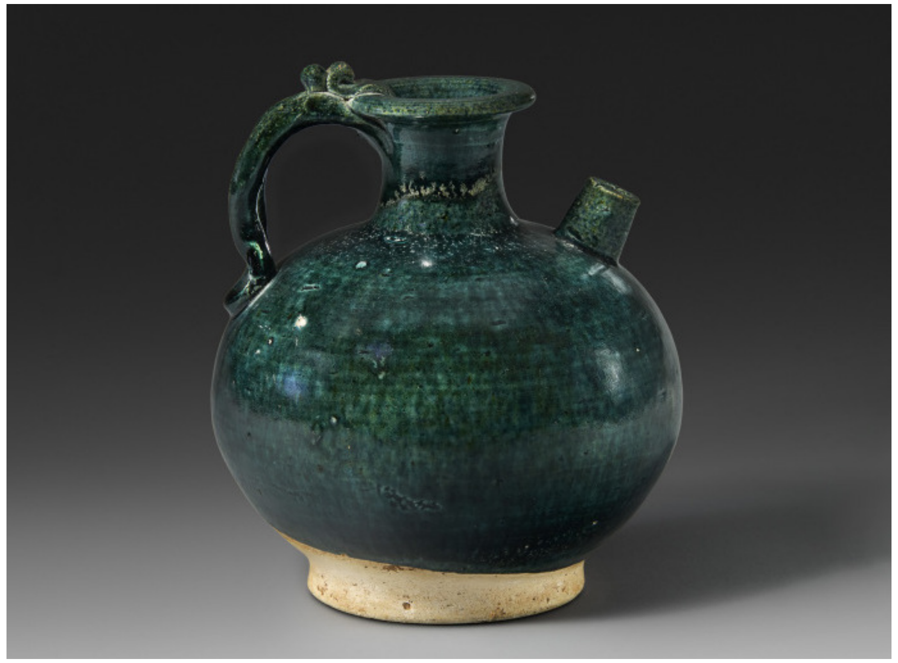
舊金山Shorenstein珍藏

漢 赭釉陶臥犬

來源:
紐約佳士得，1994年6月2日，拍品編號234，後家族傳承

Related glazed pottery recumbent dogs include the example illustrated in the catalogue for the *Exhibition of Treasures from the Shanghai Museum: 6,000 Years of Chinese Art*, Asian Art Museum of San Francisco, 1983, no. 53; one in the Asian Art Museum of San Francisco included in the exhibition, *Gems of Chinese Art*, Hong Kong Museum of Art, 1983, no. 7; and a third in the *Exhibition of Chinese Art from the Ferris Luboshez Collection*, University of Maryland Art Gallery, 1972, no. 50, illustrated p.16, fig.4.





1003

The P.A.B. Collection

1003 LEARN MORE

A BLUE-GLAZED OVOID POTTERY EWER

TANG DYNASTY (AD 618-907)

5⅛ in. (13 cm.) high

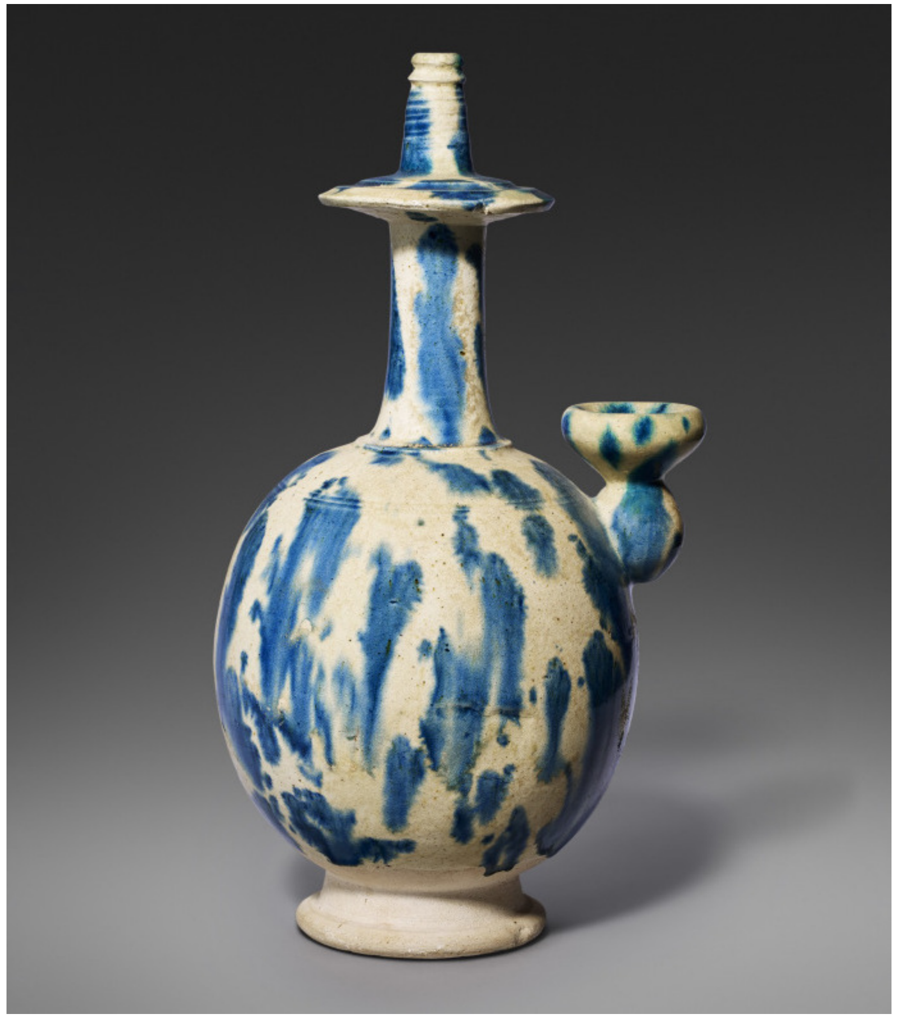
$10,000-20,000

PROVENANCE:
Johannes Hellner (1866-1947) Collection, Stockholm.
Anthony Derham (1944-2000) Collection, New York.
Christie's New York, 27 November 1991, lot 308.
J. J. Lally & Co., New York, 2011.

P.A.B.珍藏

唐 藍釉執壺

來源:
Johannes Hellner (1866–1947) 珍藏，斯德哥爾摩
Anthony Derham (1944–2000) 珍藏，紐約
紐約佳士得，1991年11月27日，拍品編號308
藍理捷，紐約，2011年



1004

The P.A.B. Collection

1004 LEARN MORE

A RARE BLUE-SPLASHED STRAW-GLAZED POTTERY *KUNDIKA*

TANG DYNASTY (AD 618-907)

9⅞ in. (25 cm.) high

$7,000-9,000

PROVENANCE:
Jan van Beers Oriental Art, London, 2008.

The result of Oxford Authentication Ltd. thermoluminescence test no. C102z85 is consistent with the dating of this lot.

P.A.B.珍藏

唐 灑藍釉淨瓶

來源:
Jan van Beers Oriental Art，倫敦，2008年

The P.A.B. Collection

1005 LEARN MORE

A BAISHE CONICAL 'MOON AND PRUNUS' TEA BOWL

SONG DYNASTY (AD 960-1279)

4 1/16 in. (10.3 cm.) diam., cloth box

$10,000-15,000

PROVENANCE:
The Ronald W. Longsdorf Collection.
J. J. Lally & Co., New York, 2013.

EXHIBITED:
New York, J. J. Lally & Co., *Song Dynasty Ceramics, The Ronald W. Longsdorf Collection*, 15 March - 13 April 2013.

LITERATURE:
J. J. Lally & Co., *Song Dynasty Ceramics, The Ronald W. Longsdorf Collection*, New York, 2013, no. 26.

宋 白舍窯青白釉劃月影梅紋盞

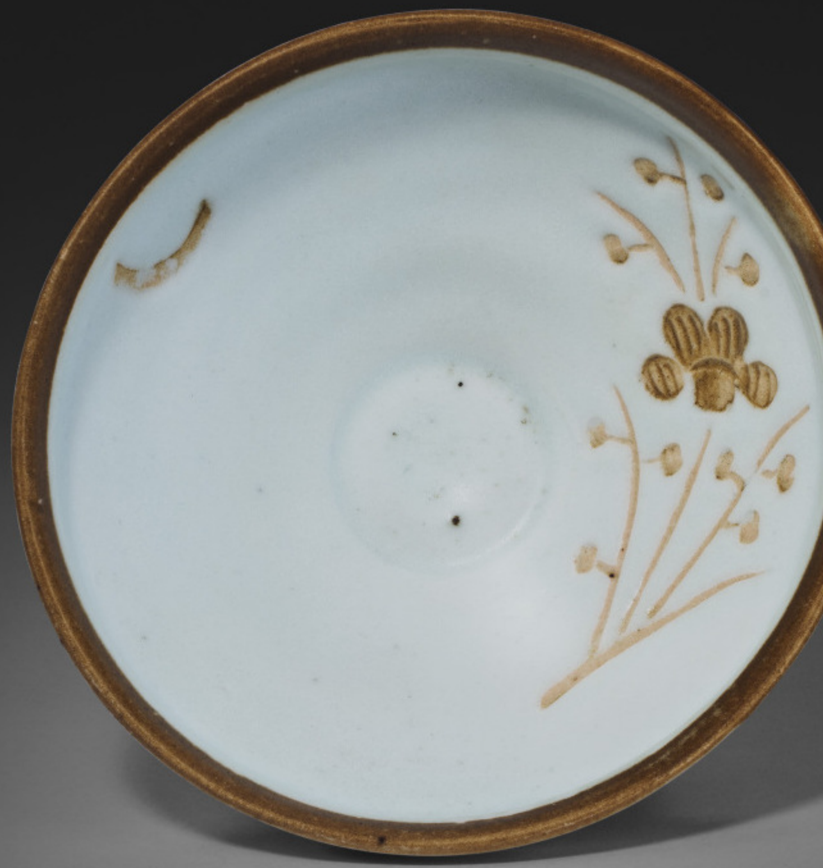
來源:
Ronald W. Longsdorf 珍藏
藍理捷，紐約，2013年

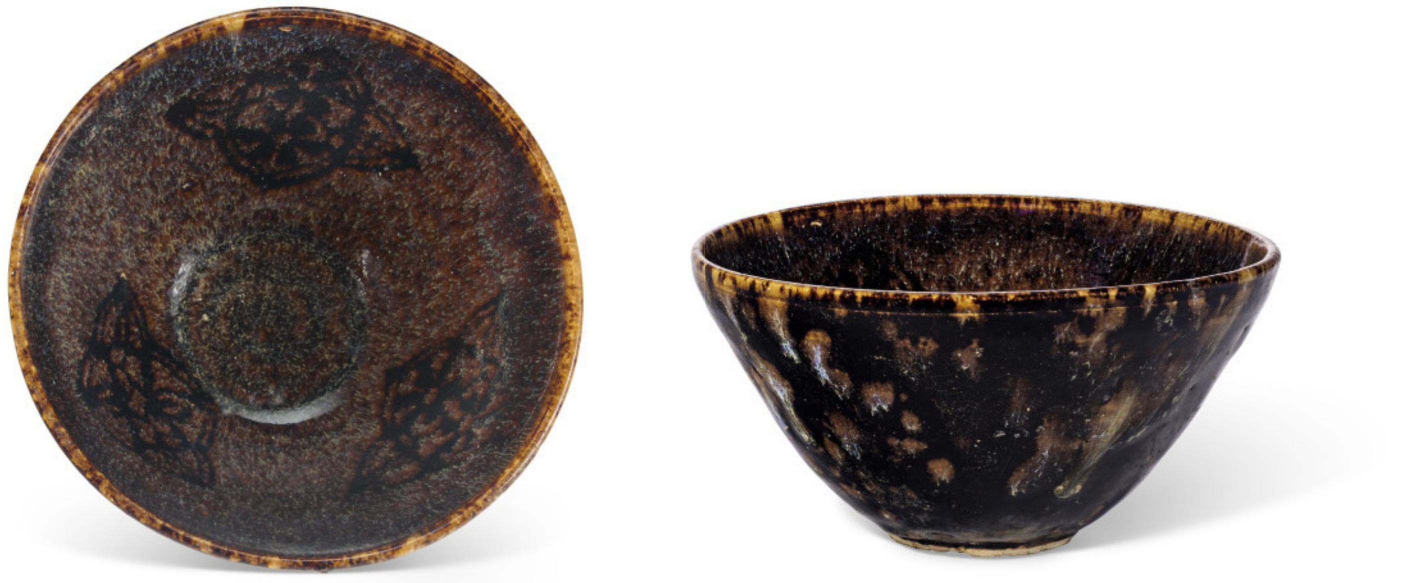
展覽:
紐約，藍理捷，「Song Dynasty Ceramics, The Ronald W. Longsdorf Collection」，2013年3月15日–4月13日

出版:
藍理捷，《Song Dynasty Ceramics, The Ronald W. Longsdorf Collection 》，紐約，2013年，編號26

A bowl of the same form and design is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 278, no. 515, where it is noted that similar wares with a light blue *qingbai* glaze applied over a slip have been excavated at the Baishe kilns in Nanfeng county, Jiangxi province. A similar small conical bowl excavated at Baishe is illustrated in *Kaogu*, 1985, No. 3, pl. 6: 1 & 2, and in a line drawing on p. 226, fig. 4:1. Another very similar Baishe 'moon and prunus' tea bowl from the Turner Collection, now in the Columbia Museum of Art, Columbia, North Carolina, is illustrated in *Eye to the East: The Turner Collection of Chinese Art*, Columbia, 2008, p. 64. A closely related example was sold at J. J. Lally & Co.; Christie's New York, 23 March 2023, lot 877.

This motif is also found on white stoneware boxes and covers made at the nearby Jizhou kilns, such as the example illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 279, no. 517, and another from the Falk Collection, sold at Christie's New York, 16 October 2001, lot 96.





1006 (two views)

The P.A.B. Collection

1006 LEARN MORE

A JIZHOU PAPER-CUT RESIST-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

4⅛ in. (10.5 cm.) diam., cloth box

$4,000-6,000

PROVENANCE:

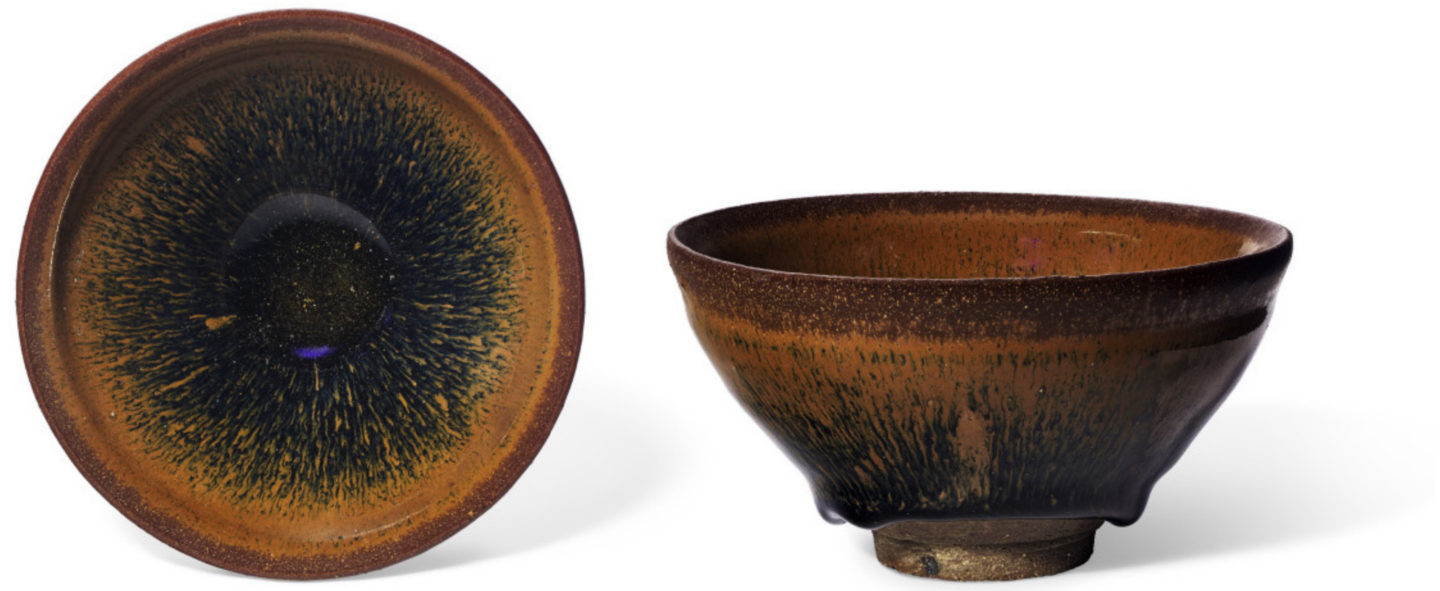
Jan van Beers Oriental Art, London, 2008.

P.A.B.珍藏

南宋 吉州剪紙貼花窯玳瑁斑盌

來源:

Jan van Beers Oriental Art，倫敦，2008年



1007 (two views)

The P.A.B. Collection

1007 LEARN MORE

A JIAN 'HARE'S FUR'-GLAZED TEA BOWL

SONG DYNASTY (AD 960-1279)

4⅛ in. (10.5 cm.) diam., cloth box

$6,000-8,000

PROVENANCE:

Dr. and Mrs. Marvin L. Gordon Collection, San Francisco.
J. J. Lally & Co., New York, 2009.

EXHIBITED:

New York, J. J. Lally & Co., *Chinese Ceramics and Works of Art: The Collection of Dr. & Mrs. Marvin L. Gordon*, 12 March-4 April 2009.

LITERATURE:

J. J. Lally & Co., *Chinese Ceramics and Works of Art: The Collection of Dr. & Mrs. Marvin L. Gordon*, New York, 2009, no. 56.

P.A.B.珍藏

宋 建窯兔毫盞

來源:

Marvin L. Gordon伉儷珍藏，舊金山
藍理捷，紐約，2009年

展覽:

紐約，藍理捷，「Chinese Ceramics and Works of Art: The Collection of Dr. & Mrs. Marvin L. Gordon」，2009年3月12日–4月4日

出版:

藍理捷，《Chinese Ceramics and Works of Art: The Collection of Dr. & Mrs. Marvin L. Gordon 》，紐約，2009年，編號56

The P.A.B. Collection

1008 LEARN MORE

A CIZHOU-TYPE RUSSET-SPLASHED BLACK-GLAZED VASE, *MEIPING*

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

8¼ in. (21 cm.), cloth box

$10,000-15,000

PROVENANCE:

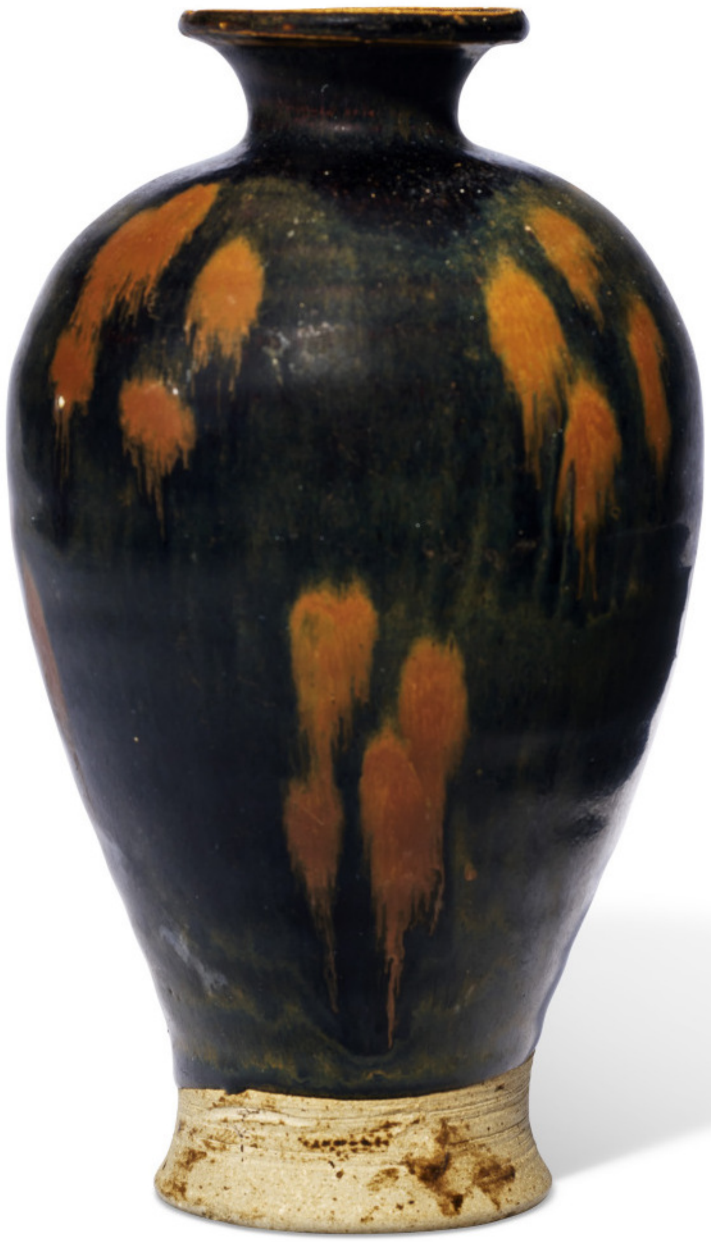
Blitz Oriental Art, Amsterdam (according to label).

P.A.B.珍藏

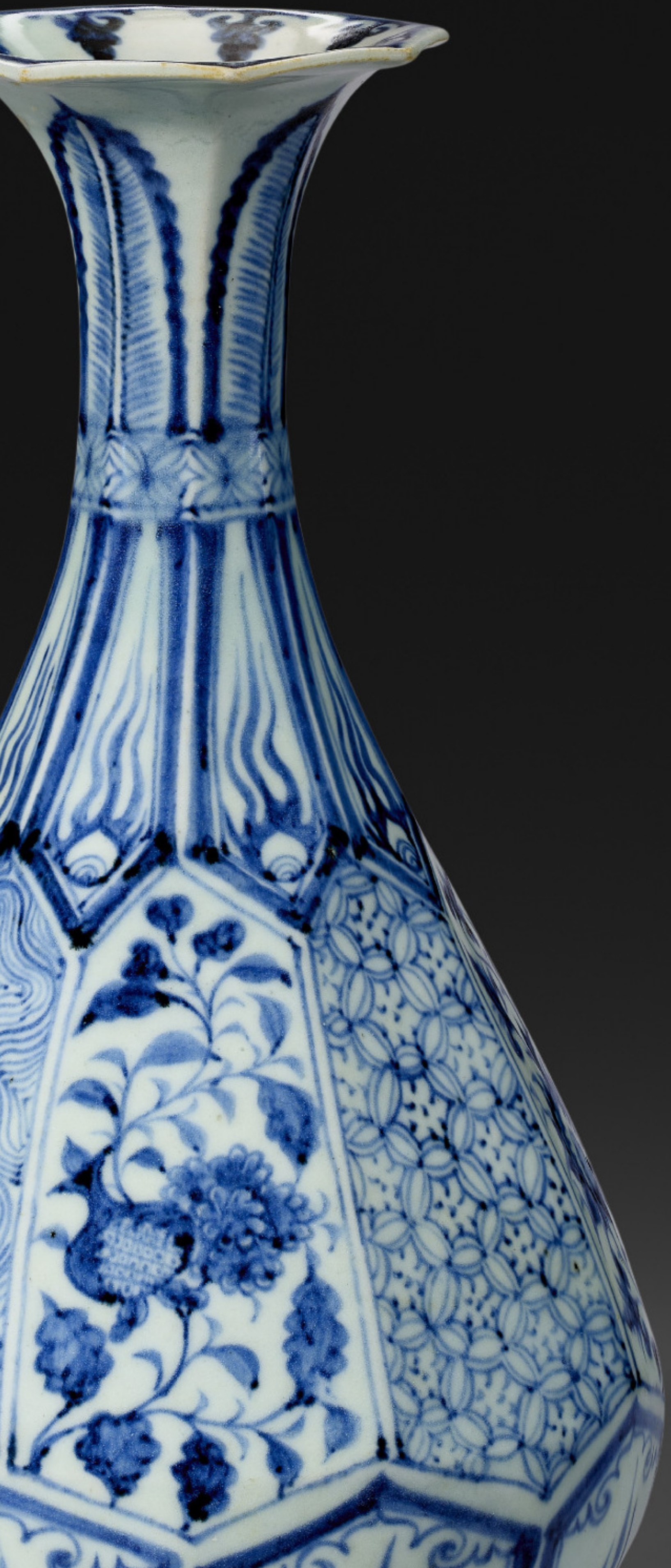
北宋/金 磁州窯系黑釉鷓鴣斑梅瓶

來源:

Blitz Oriental Art，阿姆斯特丹（據標簽）



1008



Property from an Important North American Private Collection

1009 LEARN MORE

A VERY RARE BLUE AND WHITE FACETED PEAR-SHAPED VASE

YUAN DYNASTY (1279-1368)

11⅝ in. (29.5 cm.) diam., cloth box

$80,000-120,000

PROVENANCE:
Christie's Hong Kong, 20 March 1990, lot 515.

LITERATURE:
Christie's 20 Years in Hong Kong: Chinese Ceramics and Works of Art Highlights, 2006, p. 45.

Faceted forms appeared with greater frequency in both blue and white porcelains and Longquan celadon wares in the Yuan dynasty. This fashion for faceted forms may be seen either as a reflection of a contemporary interest in metalwork from west of China's borders-Iran, Syria and Mamluk Egypt, as is often suggested (see M. Medley, *Metalwork and Chinese Ceramics*, Percival David Foundation Monograph Series No. 2, London, 1972, p. 14), or a revival of an interest in Tang-dynasty metalwork. A number of Tang silver and metal vessels were made in faceted form, probably as a result of cultural contact with Western and Central Asia. While faceted forms were occasionally made in the Song period, they were made in a greater variety of faceted ceramic vessels during the Yuan dynasty.

Yuan faceted *yuhuchunping*, such as the current vase, can be found decorated in underglaze blue with a variety of designs within the panels on the body and on the neck. The present vase exhibits a number of very rare motifs. The flaming pearls in the panels on the shoulders and above the foot appear on other *yuhuchunping* vases of the period, but are generally shown alternating with other motifs, not in consistent bands of repeated emblems. A rare large Yuan-dynasty faceted blue and white double gourd vase exhibits such bands of repeated stylized flaming pearls and is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, II, London, 1986, p. 499, no. 577. See, also, a gilt-metal-mounted, faceted Yuan-dynasty blue and white ewer, with a band of flaming pearls above the mid-section, sold at Christie's Hong Kong, 29 May 2013, lot 2245.

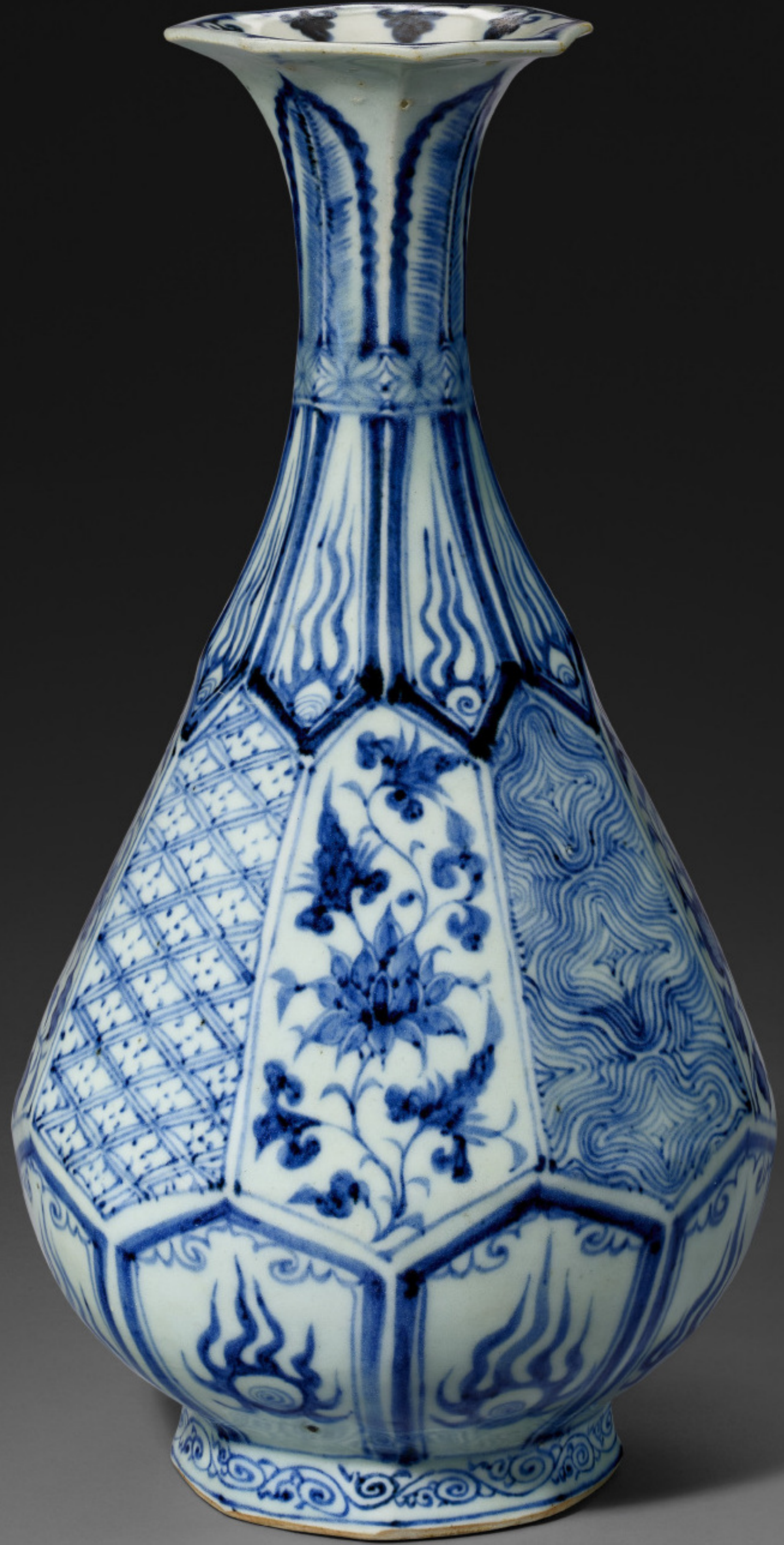
Floral panels such as the ones shown on the body of the present vase also appear on related Yuan-dynasty vases; however, it is very rare to see them alternating with such a variety of geometric designs. Amongst the more usual geometric patterns such as the lozenge and cash ground, there is a very unusual panel with radiating star-like motifs, possibly meant to represent a *faux-bois* ground. For other faceted blue and white examples of *yuhuchunping* form with more common design combinations of floral panels between lappet borders see the example from the Personal Collection of the late Sir Joseph Hotung, sold at Sotheby's London, 8 December 2022, lot 280, and an example with floral panels on the body beneath a band of flaming pearls on the neck alternating with spiral motifs, sold at Christie's New York, 19 September 2013, lot 1302. Another example with flame-like motifs in the band above the body was sold at Sotheby's London, 15 June 1982, lot 276.

北美重要私人收藏

元 青花花卉紋八棱式玉壺春瓶

來源:
香港佳士得，1990年3月20日，拍品編號515

出版:
《香港佳士得二十週年回顧：中國瓷器及工藝品精選》，2006年，頁45



Property from an Important Private Collection

1010 LEARN MORE

A VERY RARE AND SUPERB INCISED *TIANBAI*-GLAZED BARBED 'GRAPEVINE' DISH

YONGLE PERIOD (1403-1424)

7⅞ in. (20 cm.) diam., cloth box

$200,000-300,000

PROVENANCE:
Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.
Céramiques Chinoises Provenant de deux Collections Européennes; Sotheby's Paris, 12 June 2008, lot 33.

EXHIBITED:
London, The Oriental Ceramic Society, *The Arts of the Ming Dynasty*, 15 November-14 December 1957.

LITERATURE:
The Oriental Ceramic Society, *The Arts of the Ming Dynasty*, London, 1958, pl. 30, cat. no. 88.
B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 200, no. 671.
Chinese Ceramic Treasures, A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection, Ulricehamn, 2002, p. 266, pl. 862 (left).
H. Elias, "White, Copper-red & Underglaze-blue: The Meaning and Role of Colours in Early Ming Porcelain", *Arts of Asia*, September/October 2017, pp. 104-113, no. 6.

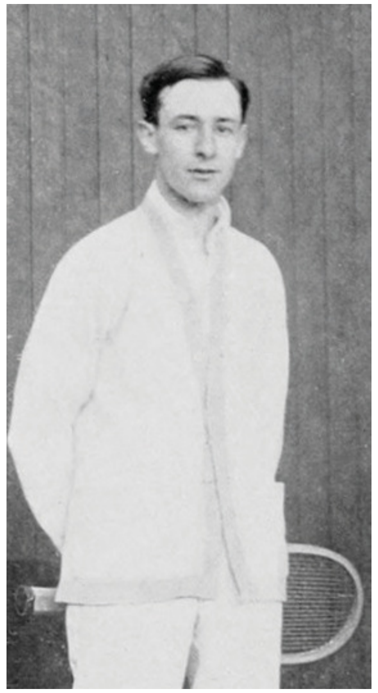
重要私人珍藏

明永樂 甜白釉劃葡萄紋菱口盤

來源:
卡爾·坎普 (1884–1967) 博士珍藏，瑞典
Céramique Chinoises Provenant de Deux Collections Européennes；巴黎蘇富比，2008年6月12日，拍品編號33

展覽:
倫敦，東方陶瓷協會，「The Arts of the Ming Dynasty」，1957年11月15日–12月14日

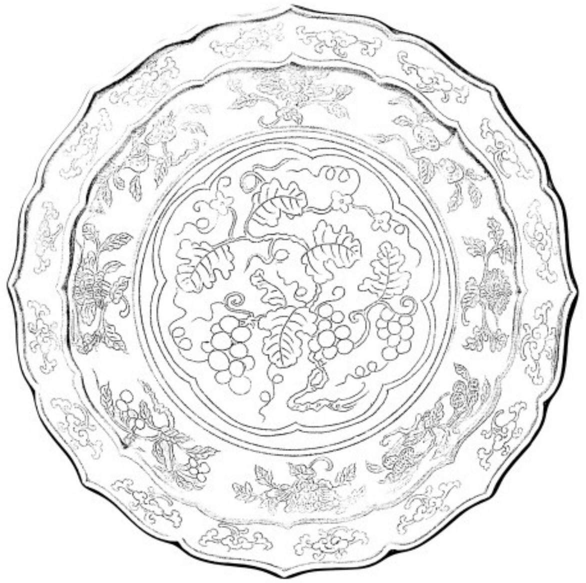
出版:
東方陶瓷協會，《The Arts of the Ming Dynasty》倫敦，1958年，圖版編號30，編號88
俞博，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥摩爾，1964年，頁200，編號671
《Chinese Ceramic Treasures, A Selection from Ulricehamn East Asian Museum, including the Carl Kempe Collection》，烏爾里瑟港，2002年，頁266，圖版編號862（左）
H. Elias，〈White, Copper–red & Underglaze–blue: The Meaning and Role of Colours in Early Ming Porcelain〉，《Arts of Asia 》，2017年9/10月，頁104–113，編號6



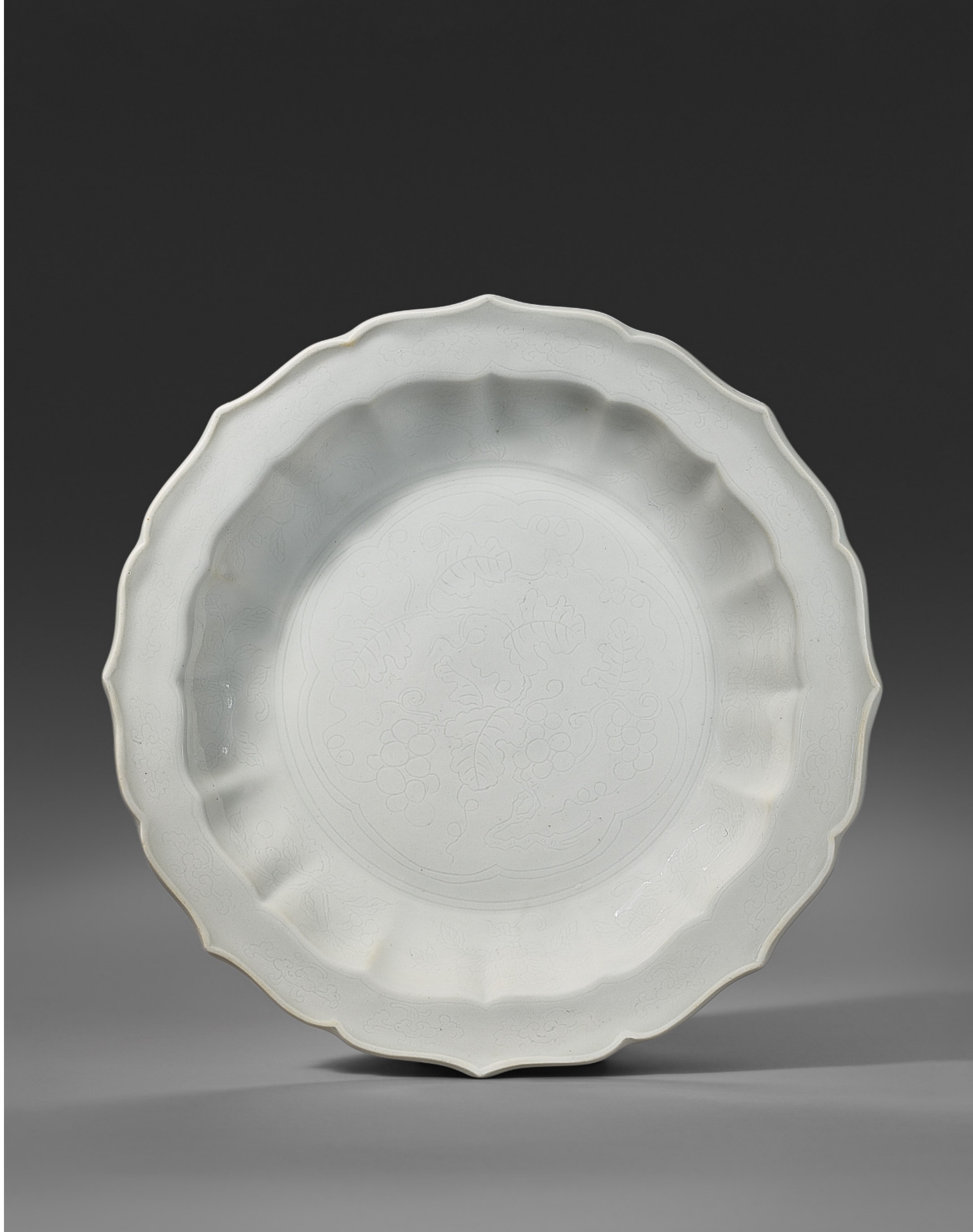
Portrait of Johan Carl Kempe (1884-1967) at the 1912 Olympics in Stockholm. Photographer unknown.

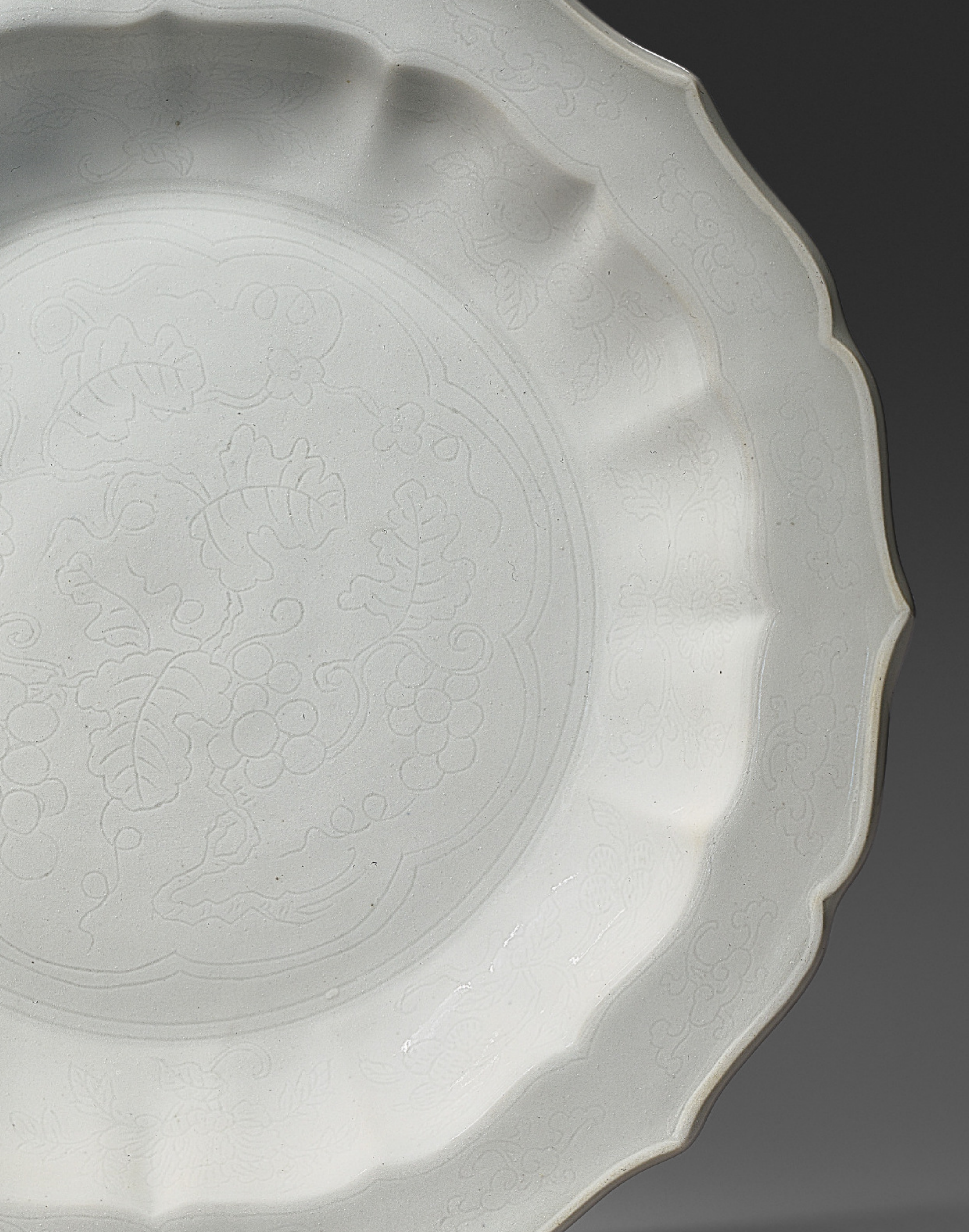
Johan Carl Kempe (1884–1967) 1912年於斯德哥爾摩奧林匹克運動會，佚名攝影師

This exquisite and exceptionally rare dish dates to the Yongle reign (1403-1425), during which the famous *tianbai*, or 'sweet white' glaze seen on this dish was developed. This glaze was highly admired by the Yongle Emperor and celebrated by connoisseurs ever since for its soft, jade-like, appearance which so perfectly complements the skillful potting and pure white porcelain body that characterize the porcelains of this period. The *tianbai* glaze was made almost entirely of 'glaze stone' with little or no 'glaze ash' (burned limestone), and it therefore contains less calcium carbonate than the other Jingdezhen 'white' glazes. The reduction of calcium carbonate had the effect of making the fired glaze appear even whiter.



(line drawing of the present dish)





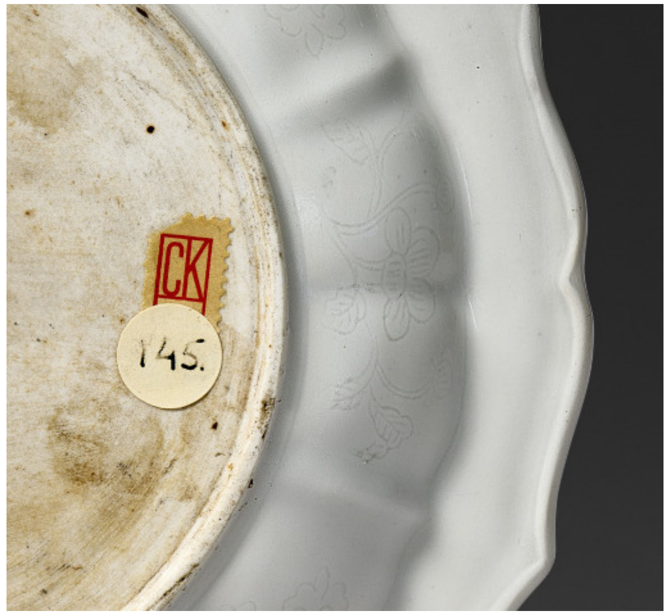
The Yongle Emperor's desire for white porcelain was undoubtedly due in part to his enthusiasm for Tibetan Buddhism but may also be linked to the fact that when he was still a prince, his counsellor, Yao Guangxiao, suggested that he would 'put a white hat on his rank'. This constituted a clever allusion to the Chinese character for emperor, *huang*, which comprises the character for white, *bai*, positioned above the character for prince, *wang*. This was an audacious proposal, given that Prince Yan (the future Yongle Emperor) was not the designated heir. Yongle also demonstrated authentic aesthetic regard for the color white, as evidenced by the exterior walls of the renowned 'Porcelain Pagoda' at Bao'ensi, constructed to honor his deceased parents, which are clad with white-glazed bricks. Such treatment is exceptionally uncommon for a Chinese-style multi-tiered pagoda. The Yongle Emperor additionally commissioned numerous ceremonies employing white vessels in rites commemorating his parents, further reinforcing his affinity for white porcelain.

In addition to its beautiful *tianbai* glaze, the current dish is subtly enhanced with *anhua*, or 'secret' decoration. Such decoration is almost invisible from a distance but was intended to be appreciated only by those fortunate enough to examine the piece at close quarters. The dish is skillfully incised with a bold design of meandering grapes in the center and fruit, flower, and *lingzhi* sprays on the cavetto and everted rim. This design is very rare, and only a few dishes featuring it have been published. These include the pair to this dish, also from the Kempe Collection and sold at Sotheby's Paris, 12 June 2008, lot 41; a similar dish from the collection of Mrs. Nora Lundgren, now in the Museum of Far Eastern Antiquities, Stockholm, included in the *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 589; another illustrated by Denise Patry Leidy in *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, p. 178, pl. 168; and a further example sold at Christie's London, 13th October 1969, lot 101. A *tianbai*-glazed dish of similar shape and size, but decorated with lotus scroll rather than grapes, and with some remnants of gilt decoration, was unearthed in Zhushan, Jingdezhen in 1994, and is illustrated by Liang Sui, ed., in *Jingdezhen chutu Yuan Ming guanyao ciqi*, Beijing, 1999, p. 138, no. 85, and p. 350. Yongle-period dishes with this design were also made in blue and white. See, for example, the Yongle blue-and-white dish similarly decorated with grapevines illustrated by J. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 29, and the example illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, no. 750.

This superb dish was previously owned by one of the great connoisseurs from the golden age of Chinese art collection in Europe – Carl Kempe (1884-1967), whose particular passion was for fine Tang and Song-dynasty monochrome wares and the later ceramics inspired by them. It is into this latter category that the current dish falls.

Born in Stockholm, where he also completed his schooling, Kempe went on to study at Uppsala University. In 1906, after graduating from Uppsala University, Carl Kempe joined the family firm, Mo och Domsjö AB, and in 1917 took over the post of Managing Director from his father. His commitment to substantial investment in research and development brought the company to the forefront of the modern pulp and paper manufacturing industry in Sweden. Kempe was also an active philanthropist and a keen sportsman - in 1912 winning an Olympic silver medal in the indoor tennis doubles at the Stockholm Summer Olympics with his partner Gunnar Setterwall.

Kempe's interest in Chinese art began in the early 1920s, and, although initially he was attracted to Qing dynasty polychrome porcelains, from the 1930s onwards Kempe developed a particular interest in Chinese white-glazed ceramics, such as the present dish. In 1930-31, Kempe was one of the private members of the Karlbeck Syndicate, established by the Swedish civil engineer Orvar Karlbeck (1879-1967), to purchase Chinese art objects on behalf of a consortium of museums and private collectors in Europe – primarily Sweden and Britain. In 1935-36, Kempe and his wife travelled to China where he purchased some 250 items of Chinese art, which formed the backbone of his collection.



(detail of reverse)

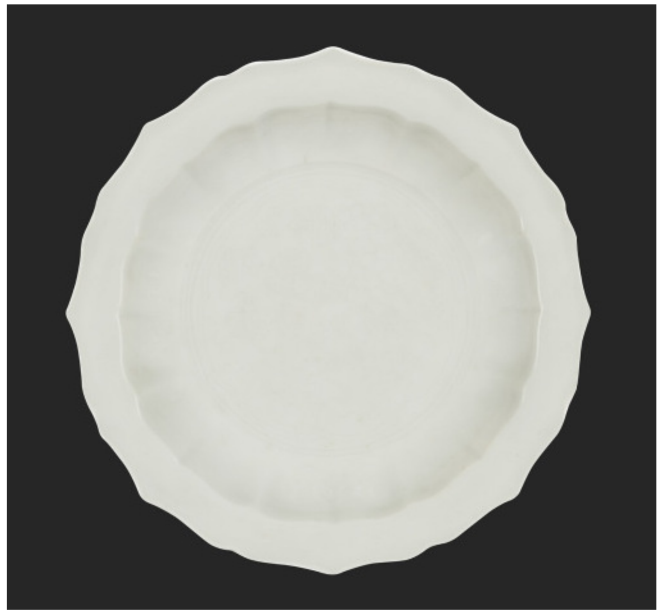


Fig. 1 Foliate dish, early 15th century (probably Yongle era, 1403-1424). After D. P. Leidy in *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, p. 178, pl. 168. Photography credit: Photography by Synthescape. Digital image © Asia Society. Courtesy of Asia Society, New York.

圖一 葵口盤，十五世紀早期（或為明永樂），載錄於Denise Patry Leidy，《Treasures of Asian Art: The Asia Society' s Mr. and Mrs. John D. Rockefeller 3rd Collection》，紐約，1994年，頁178，圖版編號168，攝影版權：Synthescape 攝影。數位圖像© 亞洲協會。由紐約亞洲協會提供。

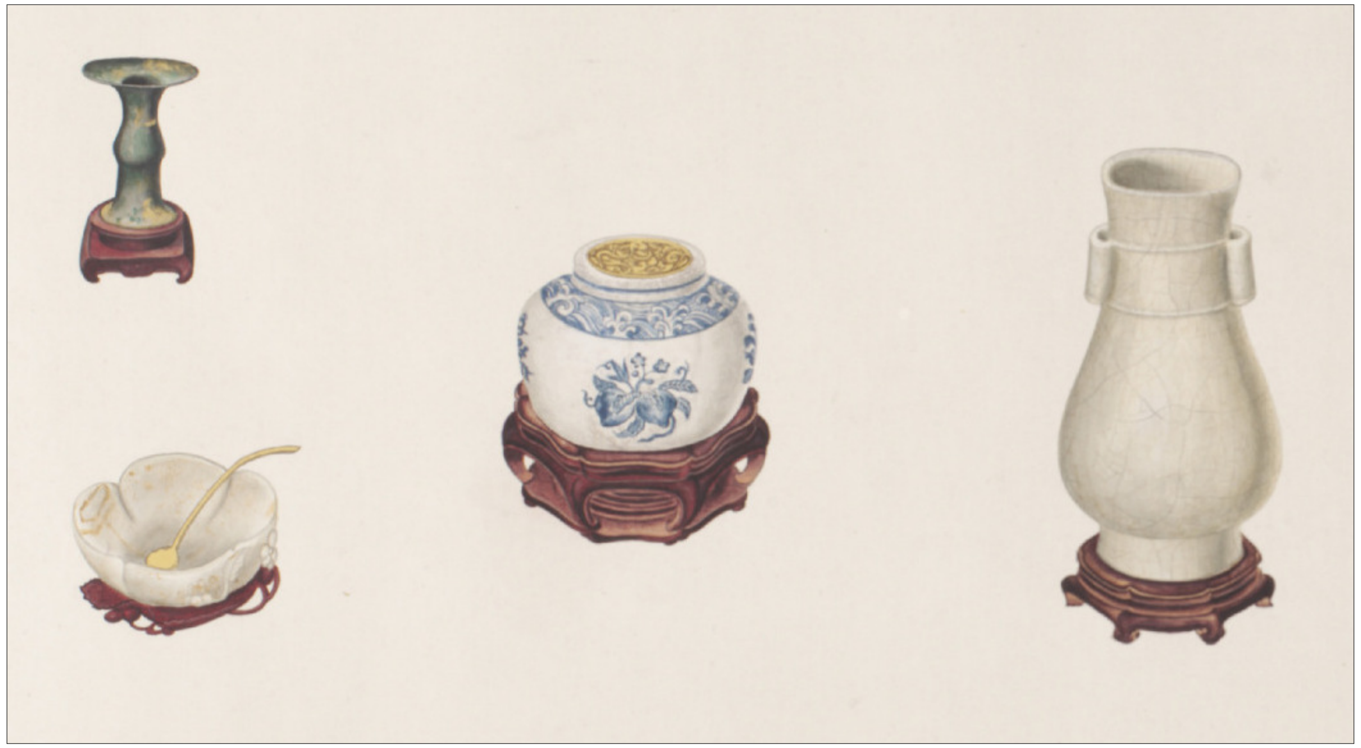


Fig.1 Detail of *Gu Wan Tu* (Pictures of Ancient Playthings), handscroll, ink and colors on paper, Qing dynasty, 1729, Victoria and Albert Museum Collection, London, accession number E.59-1911. © Victoria and Albert Museum, London.

圖一 清1729年，古玩圖，设色纸本手卷，維多利亞和艾伯特博物館珍藏，倫敦，藏品編號 E.59–1911 © Victoria and Albert Museum, London.

Property from an Important North American Private Collection

1011 LEARN MORE

A VERY RARE AND EXQUISITE SMALL BLUE AND WHITE JAR

XUANDE SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

2⅞ in. (7.3 cm.) high, cloth box

$350,000-450,000

PROVENANCE:

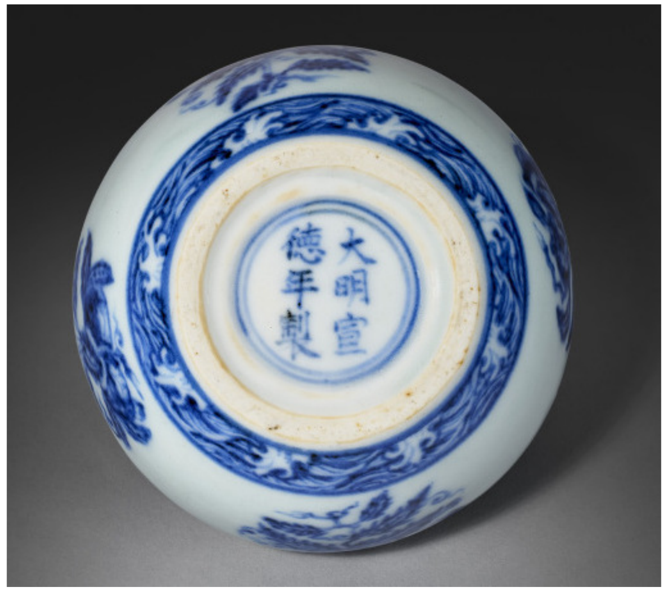
Mrs. B. Macpherson Collection.
The Property of Mrs. B. Macpherson; Sotheby's London, 27 November 1973, lot 217.
Eskenazi Ltd., London.
Sotheby's Hong Kong, 28 November 1978, lot 61.
Sotheby's Hong Kong, 30 April 1991, lot 15.

北美重要私人收藏

明宣德 青花花果紋小罐 雙圈六字楷書款

來源:

B. Macpherson夫人珍藏
B. Macpherson夫人珍藏；倫敦蘇富比，1973年11月27日，拍品編號217
埃斯卡納齊，倫敦
倫敦蘇富比，1978年11月28日，拍品編號61
倫敦蘇富比，1991年4月20日，拍品編號15



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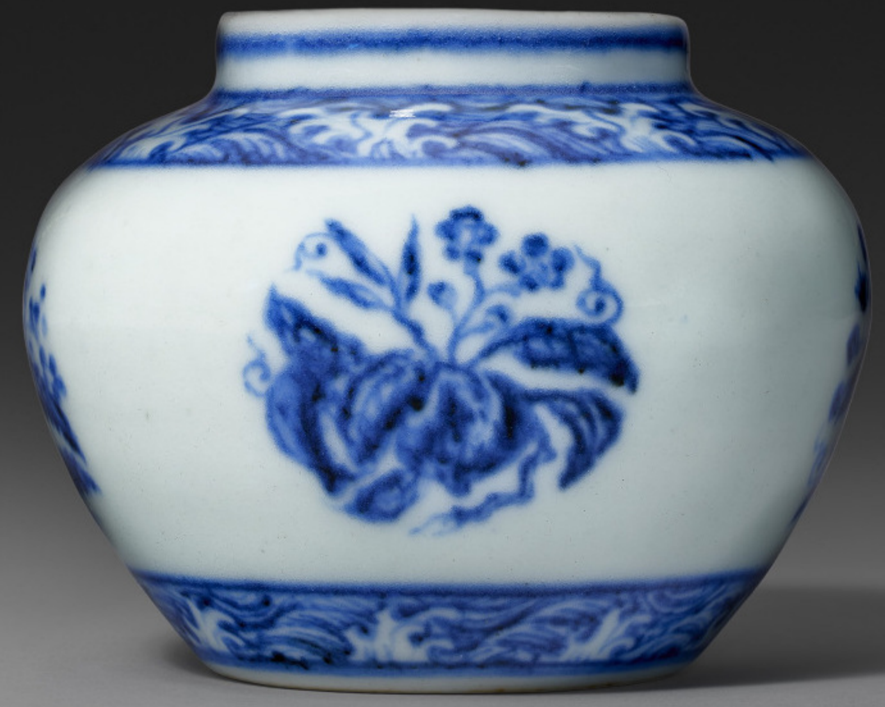
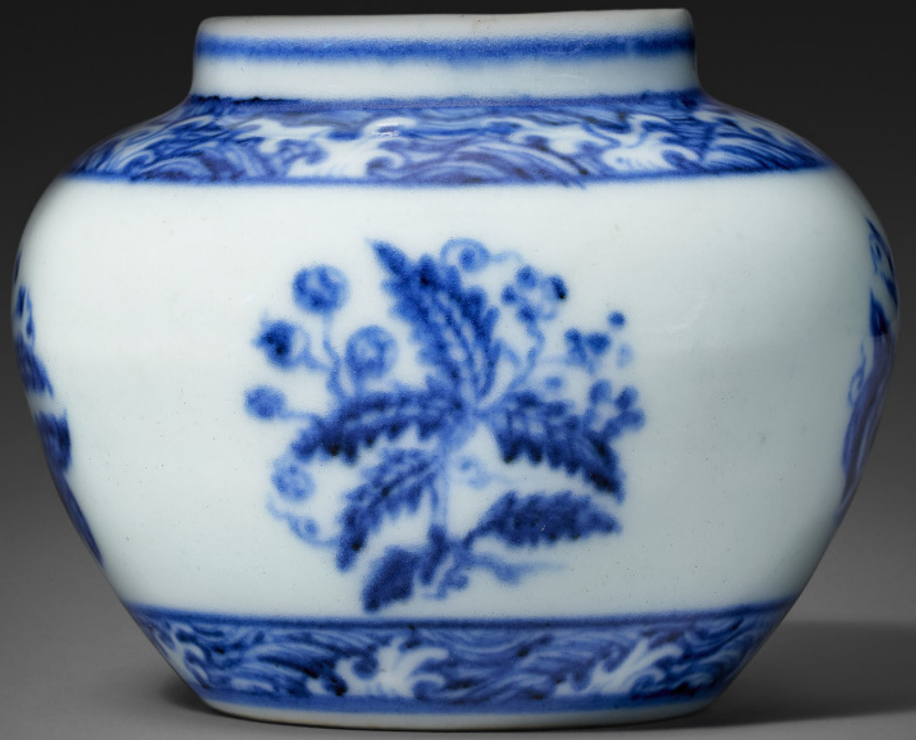


This exquisite jar is finely decorated in vivid shades of cobalt blue with two sprays of loquat, a spray of peach, and a third stylized spray, which may represent crab apple. All of these motifs symbolize longevity. The loquat is particularly auspicious in that it embodies the four seasons: as it buds in autumn, blossoms in winter, sets fruit in spring, and ripens in summer. It is also associated with gold because of its golden yellow color (see T. Bartholomew, *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 117, no. 5.18).

This design is extremely rare, and no other comparable blue and white jar from the Xuande period appears to have been published. A Chenghua-marked jar and cover of this design is in the collection of the National Palace Museum, Taipei, and is illustrated in *Porcelain of the National Palace Museum – Blue-and-White Ware of the Ming Dynasty, Book III*, Hong Kong, 1963, pp. 28-9, pl. 4. Several related small Xuande-marked jars have been published, but all with different decoration. These include a jar of similar size decorated with fruit sprays, but with a lobed body and petal-lobed borders, sold at Christie's Hong Kong, 28 November 2018, lot 2906, and an example from the Tianminlou Foundation, decorated with a winged dragon between bands of waves, illustrated in *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 35 and subsequently sold at Sotheby's Hong Kong, 3 April 2019, lot 4. A slightly smaller (7 cm.) unmarked blue and white jar dated to the Yongle-Xuande period and decorated overall with turbulent rolling waves between a foliate scroll around the shoulder and a narrow band of circles set against a pale blue wash around the foot, was sold in The Pilkington Collection of Chinese Art; Sotheby's Hong Kong, 6 April 2016, lot 18.

The Yongzheng Emperor (r. 1723-1735) had a keen interest in antiques, passionately collecting and studying material from earlier dynasties. His extensive interest in ancient artworks is reflected in two scroll paintings entitled *Guwan tu*, "Pictures of Ancient Playthings," which act as inventories, depicting antiques in the Imperial collection during his reign. One such scroll is in the collection of the Victoria and Albert Museum, London, and the other in the Percival David Collection is now housed in the British Museum. The scroll in the Victoria and Albert Museum depicts two small blue and white jars very similar to the current example. In fact, one of the jars depicted in the scroll **(Fig. 1)** is strikingly similar to the current jar, leading to the possibility that it may be the example illustrated in the scroll.



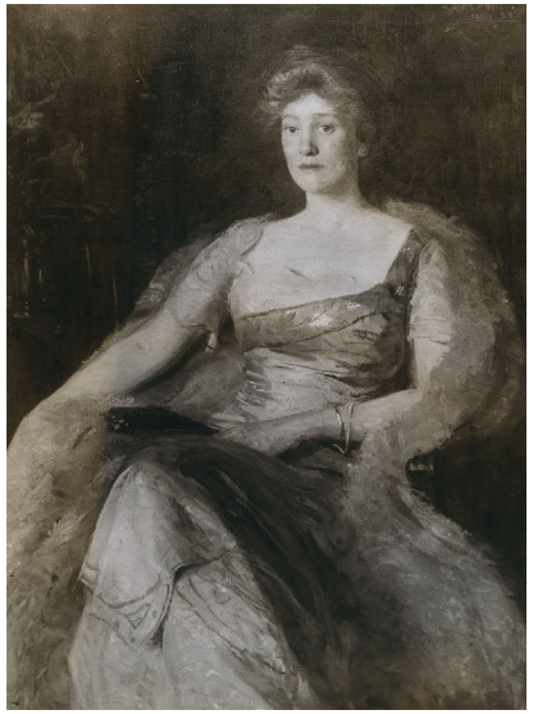


Fig. 2 Portrait of Miss Anna Warren Ingersoll (188701980), by Joseph Sacks, 1915. Courtesy of the Pennsylvania Academy of the Fine Arts. Acc. no. PC0104_19150_31.

圖二 Anna Warren Ingersoll（1887–1980）肖像，Joseph Sacks攝影， 1915年，由賓夕法尼亞美術學院提供，館藏編號 PC0104_1915_031

Fig. 3 Portrait of Charles Edward Ingersoll (1860-1932). Photographer unknown.

圖三 Charles Edward Ingersoll (1860–1932)肖像，佚名攝影師

Property from an Important Private American Collection

~1012 LEARN MORE

A MAGNIFICENT AND EXTREMELY RARE DEHUA FIGURE OF STANDING DAMO

MING DYNASTY, 17TH CENTURY, IMPRESSED HE CHAOZONG MARK WITHIN A DOUBLE GOURD

16¾ in. (42.5 cm.) high, hardwood stand

$400,000-600,000

PROVENANCE:

Anna Warren Ingersoll (1887-1980) Collection, Philadelphia, and thence by decent within the family.

重要美國私人珍藏

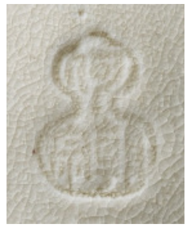
明十七世紀 德化達摩像《何朝宗》葫蘆形印款

來源:

Anna Warren Ingersoll (1887–1980) 珍藏，費城，後家族傳承

This exceptional figure embodies a profound spirituality achieved through the remarkable plasticity of drapery and form, arresting facial expression, and the near-perfect fusion of body and glaze. The figure represents the historical 6th-century monk known as Damo in China, Daruma in Japan, and Bodhidharma in India, whose teachings eventually became the foundation of Chan (Zen) Buddhism. Damo is shown here standing barefoot on a reed leaf crossing the Yangtze River to evade pursuers who disagreed with his specific approach to Buddhism, which emphasized meditation and direct experience over traditional Chinese Buddhist practices that focused on elaborate rituals and scriptures. Variously described in early texts as a monk of Central Asian or Persian origin, and later as of South Indian or Tamil origin, the face of the figure reveals the features of a person of non-Chinese origin.

This figure belongs to a small group of celebrated Dehua figures of Damo made by the venerated potter He Chaozong, who acquired fame during the 17th century for his mastery in modeling white-glazed porcelain figures known as *'blanc de chine'* in the west, among which those of Damo are particularly rare. Although the details of He's life remain obscure, the existence of at least two Dehua figures bearing his mark and a cyclical date has led scholars to place his work in the early part of the 17th century (see J. Ayers, *Blanc de Chine*, p. 74. no. 25, for a figure of Guanyin inscribed with a cyclical date corresponding to 1619; see, also, Robert Blumenfield, *Blanc de Chine, The Great Porcelain of Dehua*, Berkeley, 2002, p. 165, figs. A & B, for a figure of Guanyin seated before an aureole bearing an inscription that includes a cyclical date of 1618).



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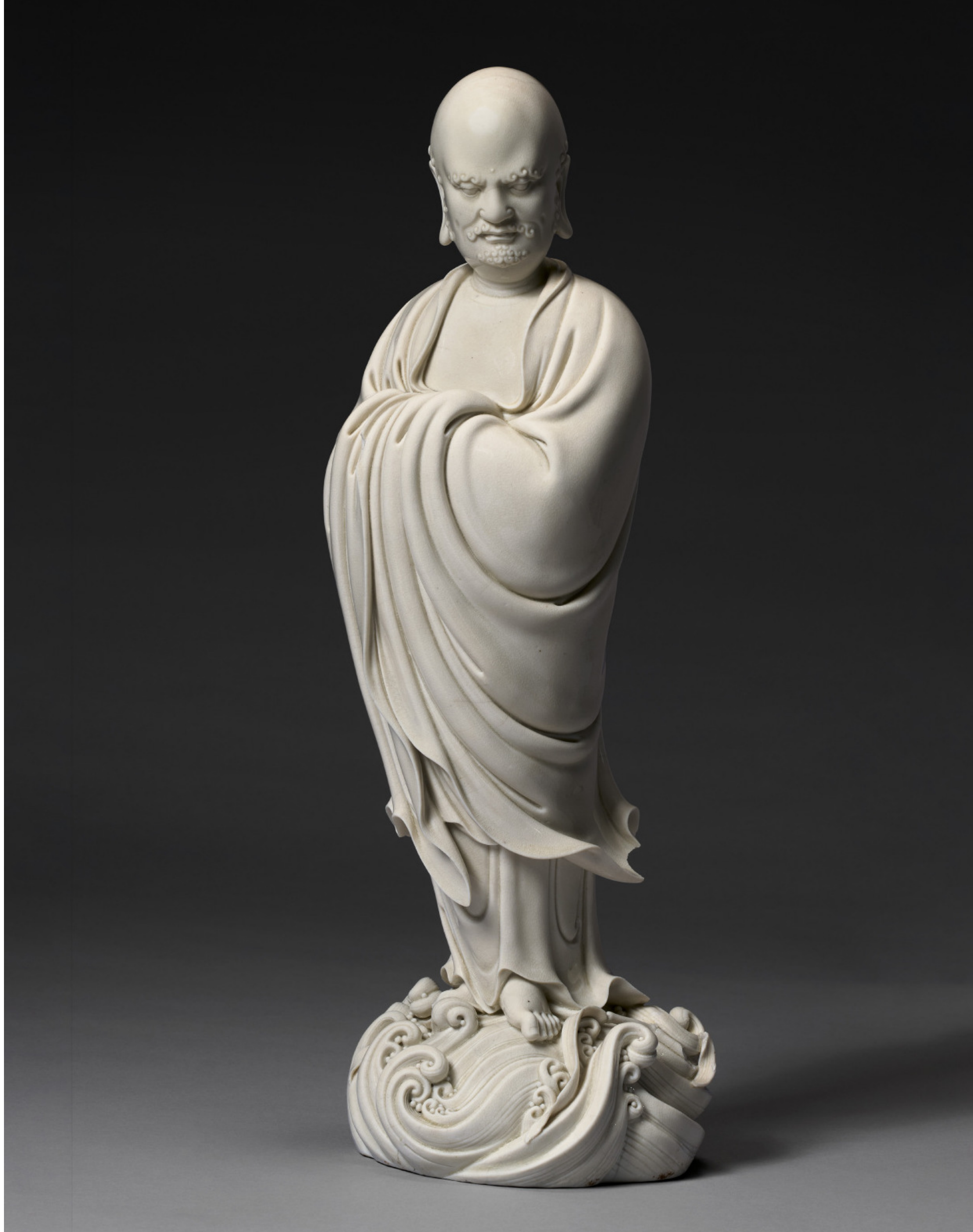
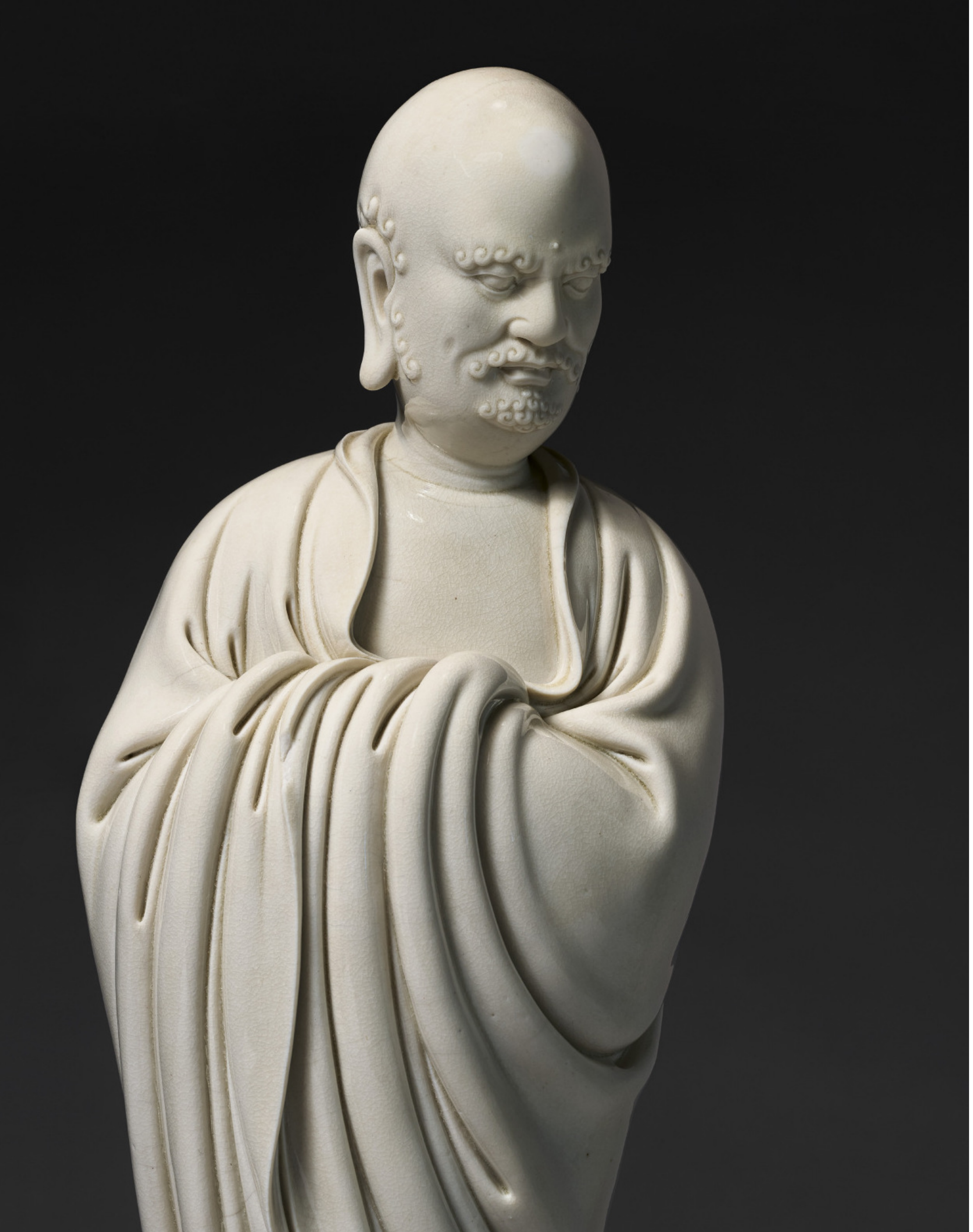
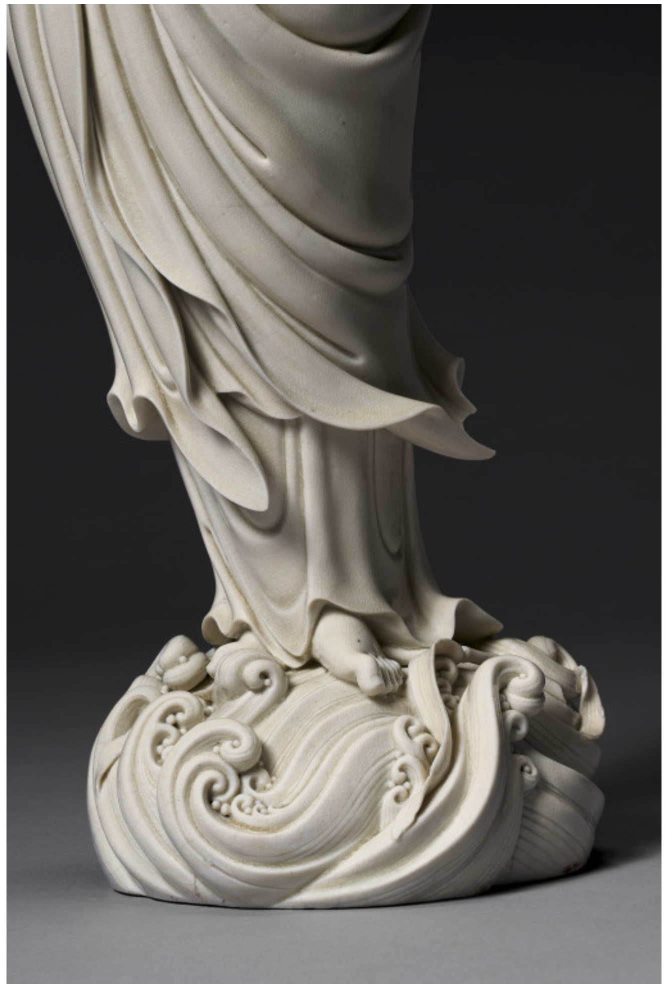




The current figure exemplifies He's powerful sculptural style, most notably seen in the sensitively rendered facial features, with piercing eyes enhanced by the curly eyebrows, mustache and goatee below the delicate urna centering the forehead, contrasting with the boldly depicted folds of the robe swept gracefully to one side and the turbulent, froth-capped waves on the base. An almost identical figure of Damo in the Palace Museum, Beijing, with an impressed mark on the back reading 'He Chaozong *zhi*', is illustrated in *Zhongguo meishu quanji, gongyi meishu bian 3: Taoci*, Shanghai, 1993, no. 142. Another very similar figure with an impressed mark reading 'He Chaozong *yin*' is in the Wang Xin Lou Collection and illustrated in *Blanc de Chine. Divine Images in Porcelain*, China Institute Gallery, New York, 2002, no. 27. See, also, the similar figure, with a He Chaozong impressed mark within a double gourd, sold at Christie's Hong Kong, 26 November 2014, lot 3120. **(Fig. 1)**

This figure was formerly in the collection of Anna Warren Ingersoll (1887-1980) **(Fig. 2)**, a Philadelphia-born artist who studied at the Pennsylvania Academy of Fine Arts and whose paintings were exhibited at various institutions including the Philadelphia Museum of Art. Her father, Charles Edward Ingersoll (1860-1932) **(Fig. 3)**, was a prominent Philadelphia lawyer and financier who achieved significant wealth through his involvement in the railroad industry. It is quite possible that Anna inherited the current figure from her father, Charles. It is also notable that Anna's brother, R. Sturgis Ingersoll (1891-1973), was also major art collector and served as president of the Philadelphia Museum of Art from 1948-1964. R. Sturgis and his wife, Marion B. F. Ingersoll (1893-1968), made a substantial donation to the Philadelphia Museum of Art that included works by such renowned artists as Pablo Picasso, Henri Matisse and Jacques Lipchitz.



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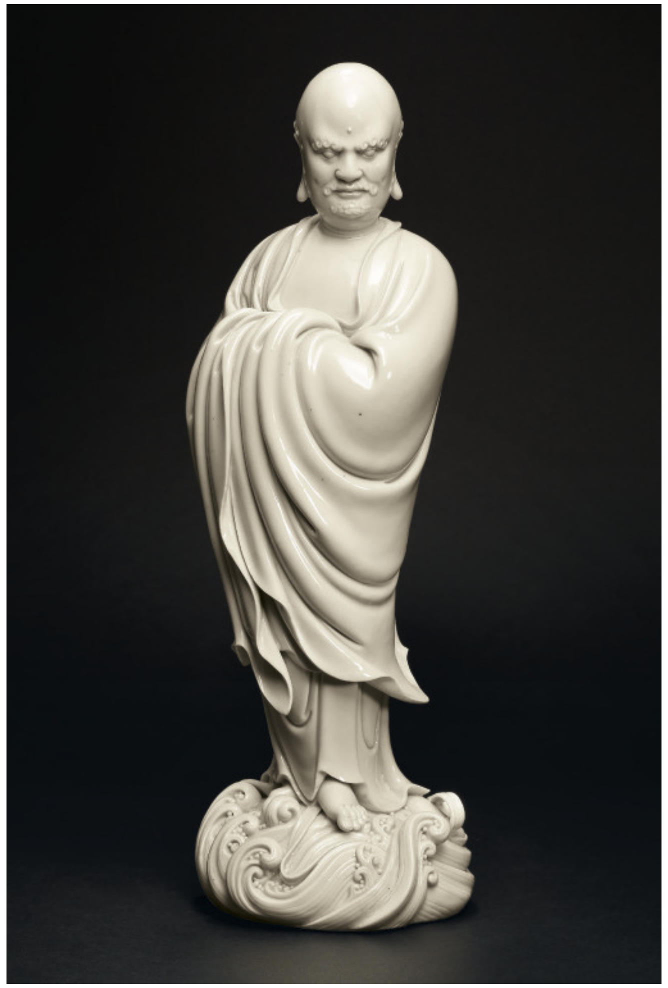
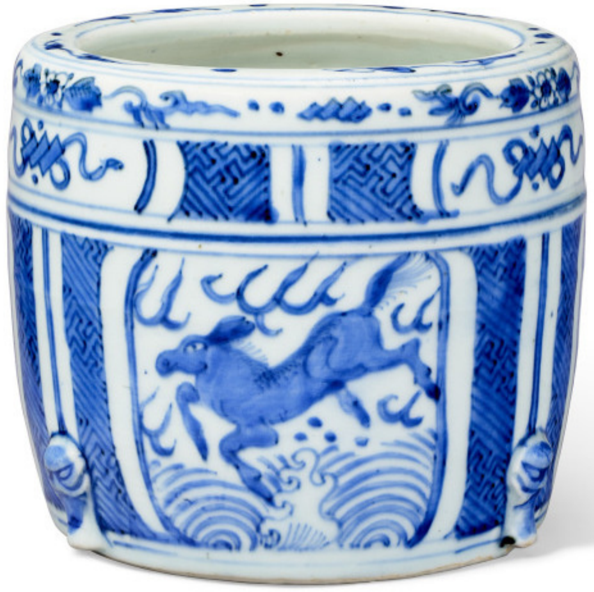


Fig 1. An extremely rare Dehua figure of a standing Damo, sold at Christie's Hong Kong, 26 November 2014, lot 3120

圖一 德化達摩立像，香港佳士得，2014年11月26日，拍品編號3120



1013

Another Property

1013 LEARN MORE

A BLUE AND WHITE CYLINDRICAL TRIPOD CENSER

WANLI PERIOD (1573-1620)

5⅞ in. (15 cm.) diam., cloth box

$4,000-7,000

PROVENANCE:

K.Y. Fine Art, Hong Kong, 2006.
Kaikodo, New York.

明萬曆 青花海馬紋三足爐

來源:

K.Y. Fine Art，香港，2006年
懷古堂，紐約

Property from the Collection of Louise and Donald Aberfeld

1014 LEARN MORE

A COPPER-RED AND UNDERGLAZE BLUE-DECORATED 'MYTHICAL BEAST' BOTTLE VASE

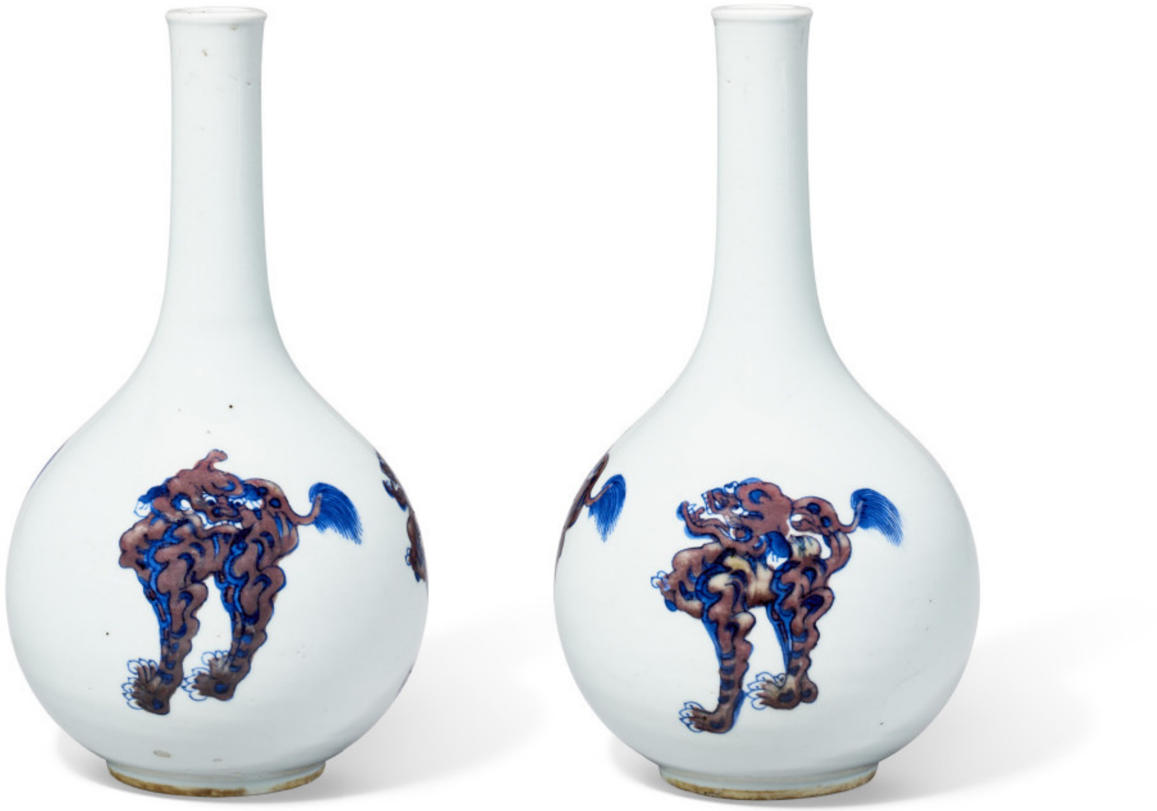
KANGXI PERIOD (1662-1722)

8 11⁄16 in. (22 cm.) high

$7,000-9,000

Louise 暨 Donald Aberfeld 伉儷珍藏

清康熙 青花釉裡紅瑞獸紋膽瓶



1014 (two views)

Property from the Family of K'ung Hsiang-Hsi

1015 LEARN MORE

TWO *FAMILLE VERTE* OVOID JARS AND COVERS

KANGXI PERIOD (1662-1722)

13¾ in. (34.6 cm.) high overall

$7,000-8,000

PROVENANCE:

One jar:
Frank Caro, New York, no. C.3296.SPX (according to label).
Christie's East, New York, no. FG693 378 (according to label).
Both:
The K'ung Hsiang-Hsi (Kong Xiangxi, 1881-1967) Family Collection, New York.

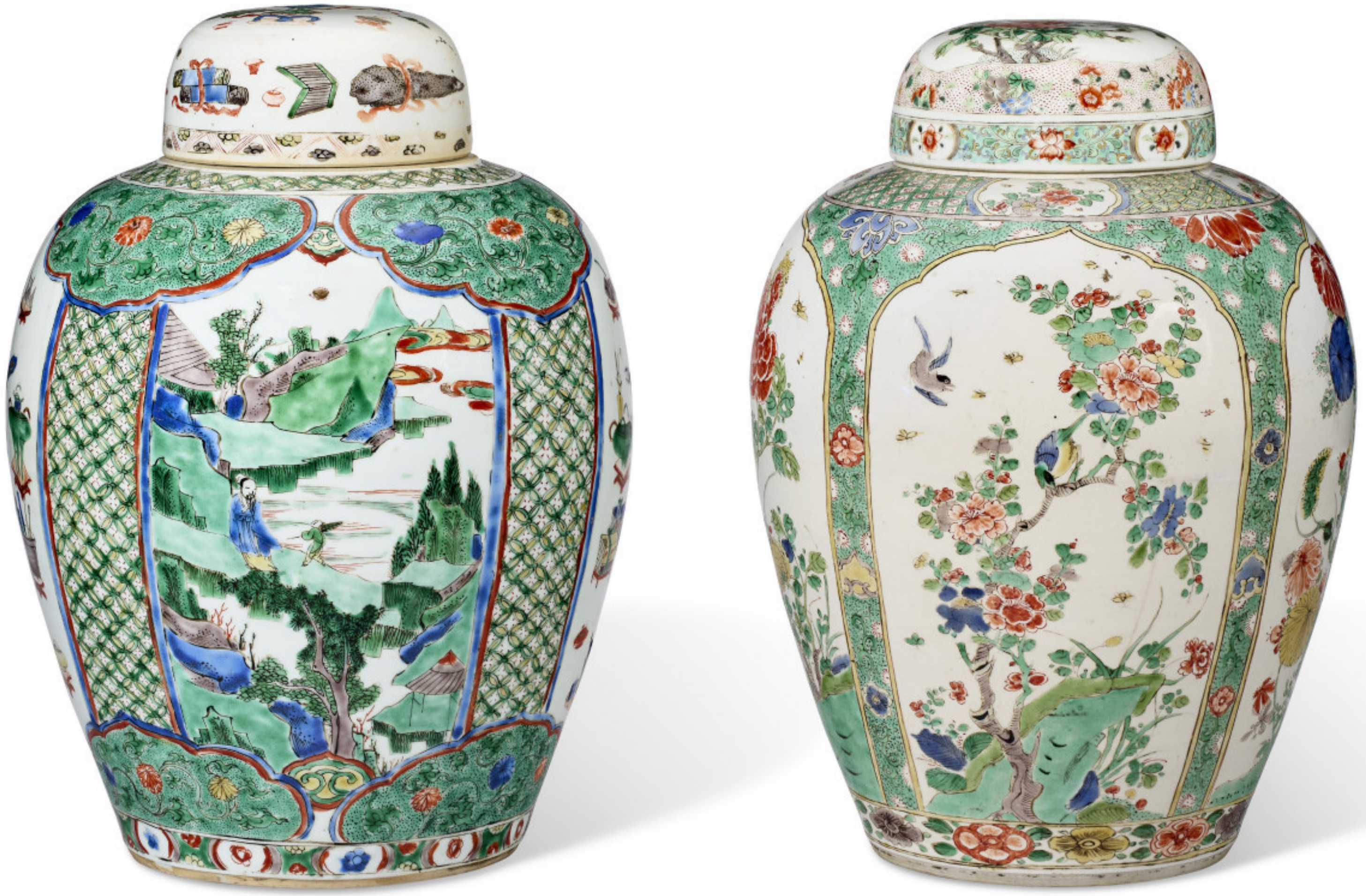
孔祥熙家族珍藏

清康熙 五彩蓋罐兩件

來源:

其一：
Frank Caro，紐約，編號 C.3296.SPX（據標籤）
紐約佳士得，編號 FG693 378（據標籤）

兩件：
孔祥熙家族珍藏，紐約



Property from the Collection of Louise and Donald Aberfeld

安伯斐伉儷珍藏

Dr. Donald Aberfeld (1933-2023), a Romanian-born neurologist educated in Bucharest, and Dr. Louise Hamilton Aberfeld (1932-2025), an Irish hematologist educated in Dublin, met in 1958 while undertaking medical studies at a hospital in Montreal. They married in New York in 1960 and in 1972 made their home at 870 United Nations Plaza—in an apartment formerly occupied by Robert F. Kennedy—where they resided for over five decades. Together, they traveled extensively throughout Europe, Central and South America, the Middle East and Asia, nurturing a shared curiosity for world cultures. Dr. Donald Aberfeld's deep appreciation for art and craftsmanship led him to begin collecting art in the 1970s. With an eclectic yet discerning eye, he acquired works from respected dealers and auction houses in the 1970s and 1980s, assembling a refined and wide-ranging collection that adorned the couple's elegant residence overlooking Manhattan's East River. Christie's New York is honored to present a curated selection of Chinese works of art from the Aberfeld Collection (lots 855, 856, 1014, 1016 and 1018), alongside selected Impressionist, Contemporary, and African works of art, offered across various sales this fall.

Property from the Collection of Louise and Donald Aberfeld

1016 LEARN MORE

AN EXCEEDINGLY RARE IMPERIAL BLUE-GROUND *FALANGCAI* 'PEONY' BOWL

KANGXI FOUR-CHARACTER *YUZHI* MARK IN RUBY-RED ENAMEL WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1662-1722)

4 11/16 in. (12 cm.) diam.

$60,000-80,000

PROVENANCE:
Sotheby's New York, 7 December 1983, lot 379.

EXHIBITED:
Hong Kong, Art Gallery, The Chinese University of Hong Kong, *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art,* 19 December 1981-18 February 1982.

LITERATURE:
Yeung Wing Tak, *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art,* Hong Kong, 1982, no. 152.

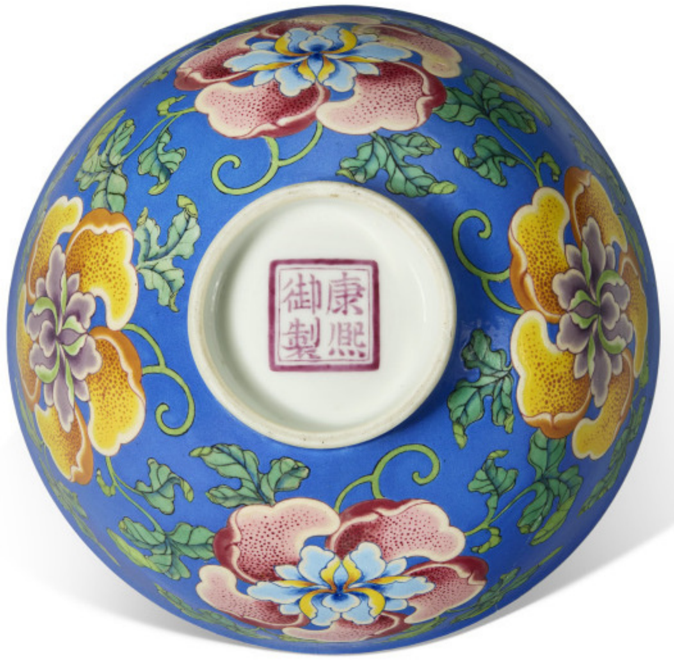
Louise 暨 Donald Aberfeld 伉儷珍藏

清康熙 琺瑯彩藍地牡丹紋盌 「康熙御製」雙方框四字款

來源:
紐約蘇富比，1983年12月7日，拍品編號379

展覽:
香港，香港中文大學文物館，「求知雅集珍藏中國古陶瓷展」，1981年12月19日–1982年2月18日

出版:
楊永德，《求知雅集珍藏中國古陶瓷展》，香港， 1982年，編號152



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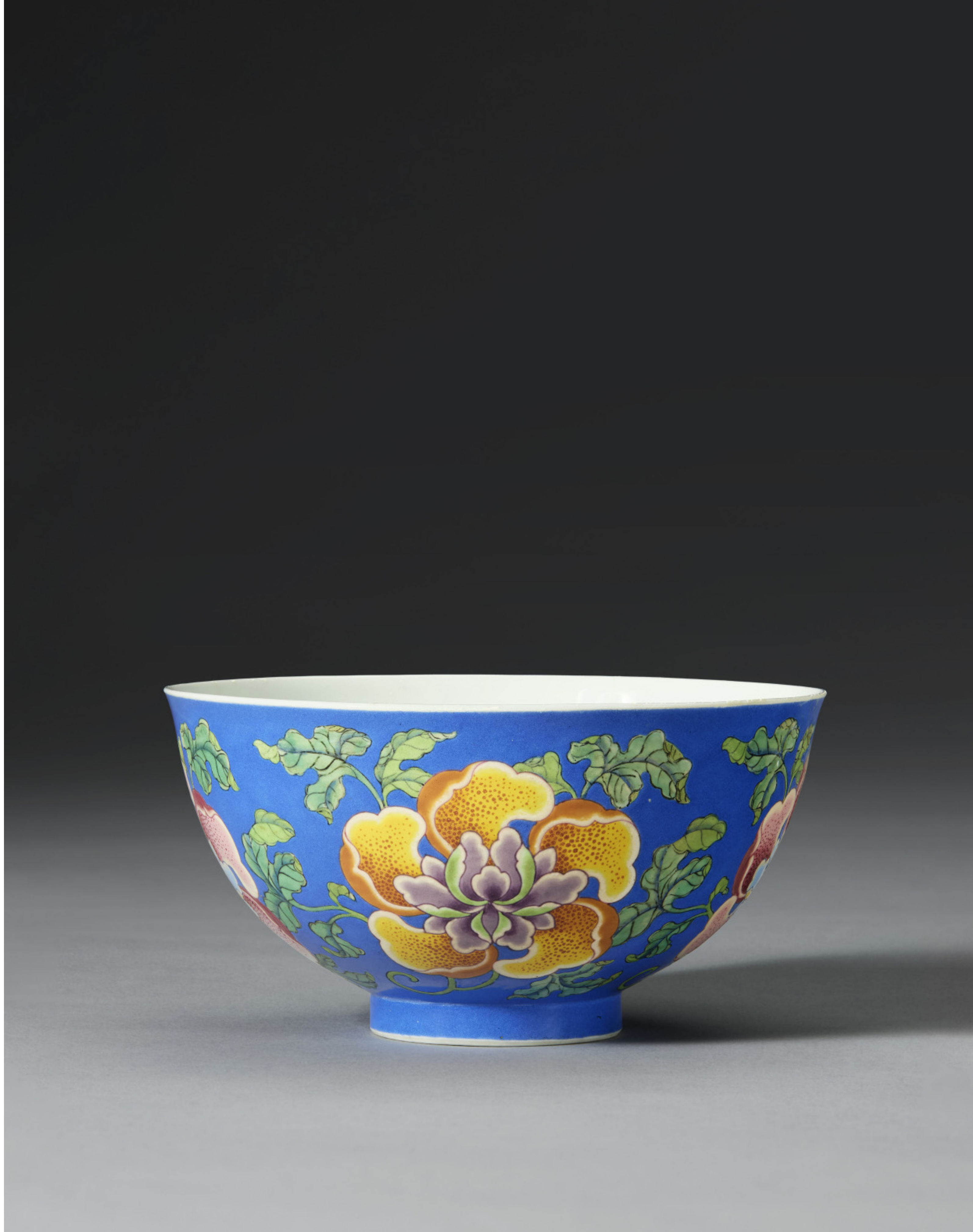


This exquisite imperial blue-ground *falangcai* bowl is inscribed in ruby-red enamel on the base with a four-character mark reading *Kangxi yuzhi* (康熙御製), meaning "Made by Imperial Order of the Kangxi Emperor." This mark signifies the highest level of imperial patronage and places the bowl among an extremely rare group of porcelains produced to the emperor's exact specifications. While the body of the bowl was thrown and fired at the imperial kilns in Jingdezhen, Jiangxi province, its decoration was not completed locally, but in Beijing. There, the undecorated white porcelain was delivered to the inner court ateliers of the Forbidden City—specifically, to the imperial *falang* (enamel) workshop founded under Kangxi's direct supervision.

The introduction of European enamel techniques into the Qing court took place in the 1680s, and by 1693, the Kangxi Emperor had established fourteen new technical workshops within the Forbidden City, including a dedicated *falang* workshop. The placement of such experimental workshops within the heart of the palace—close to the emperor's own residence—was a remarkable decision, reflecting Kangxi's personal fascination with scientific innovation, technical refinement, and cross-cultural exchange. This ambition was not without risk. The heat, fire hazards, and odors associated with enamel work posed practical dangers, while the presence of European missionaries working as artisans in these workshops introduced subtle political and ideological tensions within the imperial household.

The production of *falangcai* porcelains during the Kangxi reign was relatively brief and highly exclusive. Each vessel was individually designed and hand-painted, with enamels mixed in small batches, resulting in unparalleled delicacy and precision. Although early works display a degree of experimentation, a recognizable style soon emerged: stylized floral compositions, often featuring large, fanciful blossoms rendered on lustrous monochrome grounds—typically yellow, blue, or coral. The present bowl, with its rich sapphire-blue enamel ground and bold peony blossoms, exemplifies this refined visual design.

The choice of the peony as the central motif is deeply symbolic. Though ethnically Manchu, the Kangxi Emperor was deeply immersed in Chinese *literati* culture and was a keen patron of Neo-Confucian learning. The peony (*mudan*)—long regarded in Chinese culture as the 'king of flowers' (*huawang*)—is traditionally associated with imperial opulence, honor, and prosperity. Known also as *fuguihua* (flower of wealth and rank), the peony had been grown in imperial gardens since the Sui and Tang dynasties. Thus, its presence on this imperially commissioned bowl may be interpreted as a visual expression of Kangxi's aspirations for dynastic stability and flourishing rule—an artistic articulation of *huang'en haodang* (皇恩浩蕩) and *jiaguo xingsheng* (家國興盛): boundless imperial benevolence and the thriving of state and family.

Surviving examples of Kangxi *yuzhi* blue-ground *falangcai* wares are exceedingly rare. It is noteworthy that all bowls of this type share similar decorative schemes: four large, stylized peony blossoms encircling the exterior of the bowl, with the Kangxi *yuzhi* mark inscribed in ruby-red enamel within a double square. A related bowl, decorated with golden floral tendrils, is in the collection of the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqi*, Beijing, 2005, vol. 1, part 1, pp. 244–5, no. 82. Another example, in the Shanghai Museum, decorated with each of the four peonies inscribed with the characters *wan shou chang chun* (萬壽長春, "Ten Thousand Years of Longevity and Perpetual Springtime"), is illustrated by Qian Zhenzong in *Qingdai ciqi jianshang*, Taipei, 1994, p. 55, no. 50. A closely related bowl of similar design was sold at Sotheby's London, 6 July 1976, lot 172.

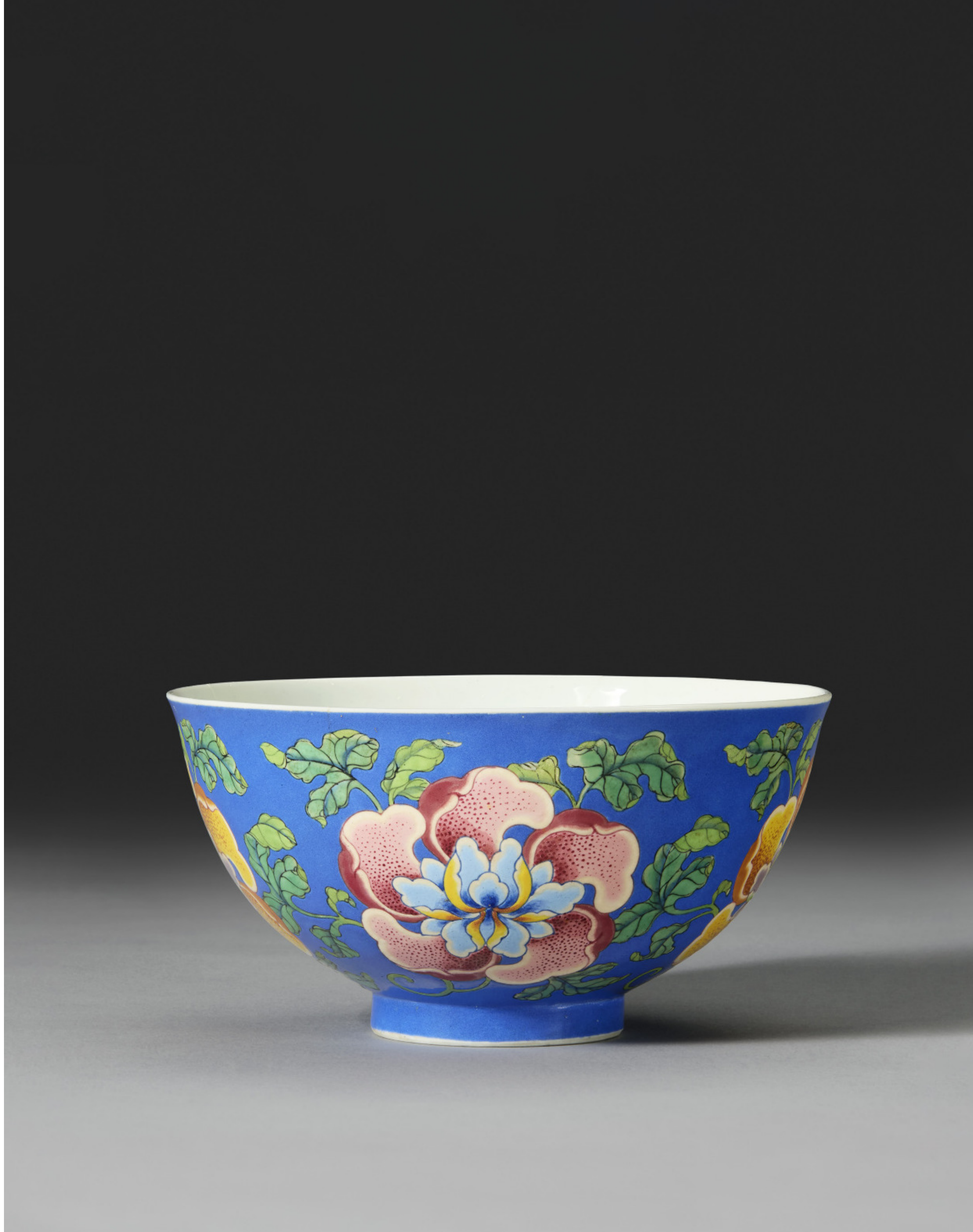
此盌造形精雅，盌底以紅珐瑯書「康熙御製」四字款，外加雙方框，顯其奉御嚴命而成，為康熙一朝最為珍稀之御瓷類。其胎體於江西景德鎮御窯燒成，然彩飾非在窯所施，乃運京師，進呈紫禁城內廷，付康熙親設之御用珐瑯作坊裝飾焉。

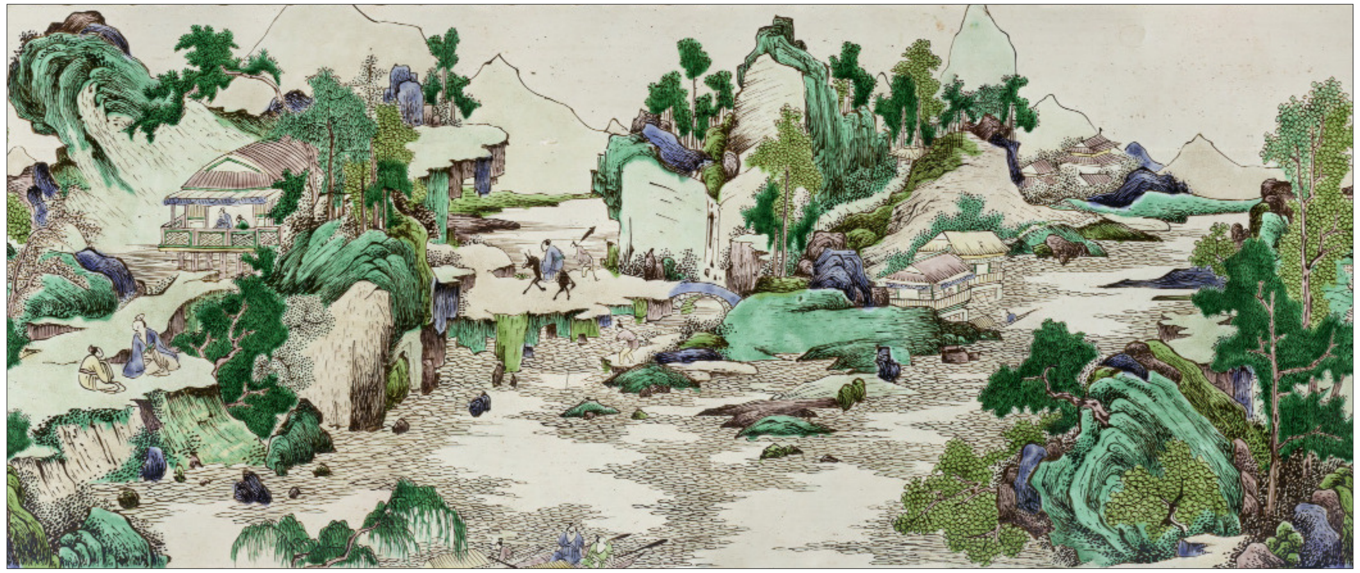
歐洲珐瑯之技，自清廷得之於西洋傳教士，約在康熙二十年代始入宮禁。至康熙三十二年（1693年），帝於宮中設十四新作坊，其中專司珐瑯者一。其地近御居，示帝對格致新知、工藝精研及中西交融之切志。然此舉亦多險阻：珐瑯製作火候熾烈，煙熏氣烈，易生火患，且西士充匠，於內廷潛生政教之微議。

康熙朝珐瑯彩瓷之製，時日既短，數量尤稀。每器皆獨繪成圖，手筆精謹，珐瑯料悉小量調製，故色澤細膩，筆觸周致。早期尚多試探之作，旋即成一典型風格：瑩地單色之上，飾以繁花巨瓣，構圖疏朗，色彩瑰麗，常見黃地、藍地及紅地者。此盌寶藍地襯牡丹，正是斯風格之佳製。

牡丹為圖心，寓意深厚。康熙雖滿洲出身，然精研漢儒之學，篤好華夏文風。牡丹自隋唐以來，號花王，又稱富貴花，歷代寓榮華富貴、繁祉綿延之象，久植於宮苑。是盌御製，以牡丹飾身，乃寄帝圖國祚昌隆、皇恩浩蕩之意，寓家國興盛之冀焉。

康熙御製藍地珐瑯彩瓷，傳世之作寥若晨星，其盌類裝飾多四朵牡丹環飾外壁，底款同為紅珐瑯雙框書「康熙御製」。北京故宮藏一例，飾金彩花蔓牡丹，載於《清代御窯瓷器》，北京，2005年，卷一上，頁244－245，編號82。上海博物館藏一盌，每朵牡丹上分書「萬壽長春」四字，見錢振宗《清代瓷器鑑賞》，臺北，1994年，頁55，編號50。又倫敦蘇富比1976年7月6日拍賣中，釋出與此相近之例，拍品編號172號。





(detail)

The Property of a Gentleman

~1017 LEARN MORE

A RARE *SUSANCAI FAMILLE VERTE* BISCUIT ROULEAU VASE

KANGXI PERIOD (1662-1722)

16½ in. (42 cm.) high, hardwood stand

$80,000-120,000

PROVENANCE:

Richard Bennett Esq. (b. 1849) Collection.
Edgar Gorer, London, 1911.
M. Parish-Watson, New York.
John D. Rockefeller, Jr. (1874-1960) Collection.
John D. Rockefeller, III (1906-1978) Collection.
Ralph M. Chait Galleries, New York, 2 February 1976.
Property from a New York Private Collection; Sotheby's New York, 11 September 2019, lot 898.

EXHIBITED:

New York, Dreicer & Co., circa 1911.
New York, The Metropolitan Museum of Art, *The Grand Gallery*, 1974-1975, cat. no. 80.

LITERATURE:

Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq., London, 1911, cat. no. 316.
E. Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones*, vol. 1, London, 1911, pl. 105.

The present rouleau vase is a refined example of Kangxi-period porcelain, intricately enameled in *susancai*—a technique employing a vibrant palette dominated by shades of green, blue, and aubergine. The continuous narrative scene, depicting scholars amidst an idyllic mountainous landscape, is rendered with exceptional refinement. Notably, areas of the sky and water are intentionally left unglazed, revealing the biscuit porcelain body beneath and creating a striking contrast in texture and tonality.

清康熙 素三彩山水人物圖棒槌瓶

來源:

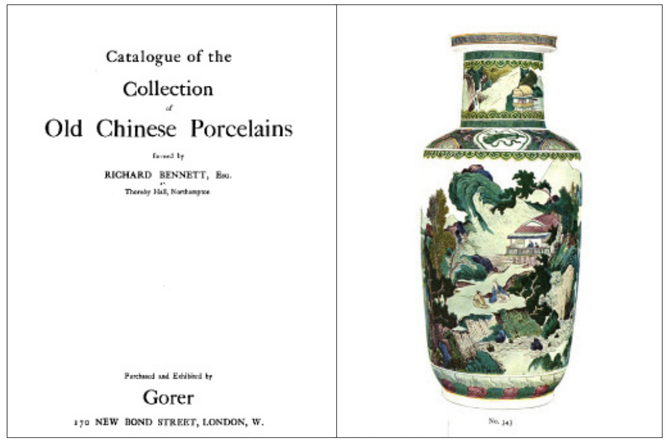
Richard Bennett（1849年生）律師珍藏
Edgar Gorer，倫敦，1911年
M. Parish–Watson，紐約
小約翰 · 戴維森 · 洛克菲勒（1874–1960）珍藏
約翰 · 戴維森 · 洛克菲勒三世（1906–1978）珍藏
Ralph M. Chait 藝廊，紐約，1976年2月2日
紐約私人珍藏；紐約蘇富比，2019年9月11日，拍品編號898

展覽:

紐約，Dreicer & Co.，1911年前後
紐約，大都會藝術博物館，「The Grand Gallery」，1974–1975年， 圖錄編號80

出版:

《 Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq. 》，倫敦，1911年，圖錄編號316
E. Gorer 及 J. F. Blacker,《 Chinese Porcelain and Hard Stones 》，卷1，倫敦，1911年，圖版編號105



Catalogue of the
Collection
of
Old Chinese Porcelains
formed by
RICHARD BENNETT, Esq.
of
Thornby Hall, Northampton

Purchased and Exhibited by
Gorer
170 NEW BOND STREET, LONDON, W.

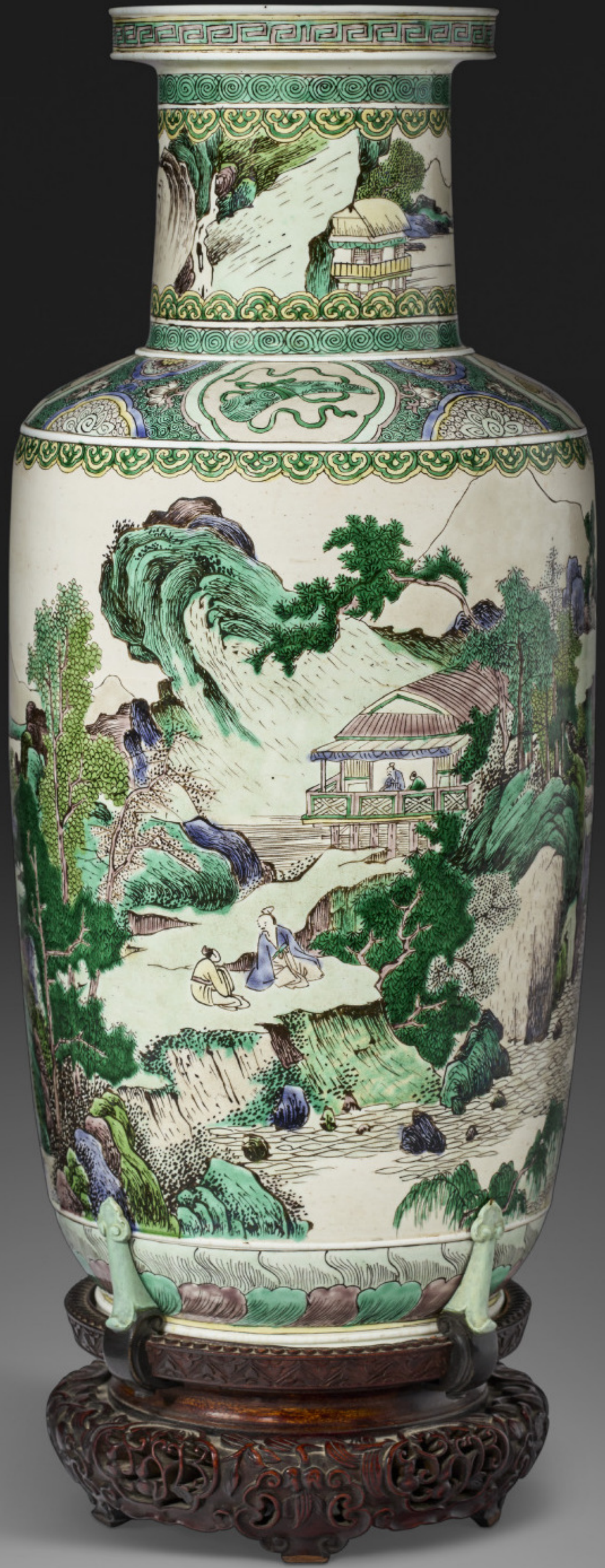
The current vase as published in *Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.*, London, 1911, cat. no. 316.

此拍品曾著錄於《Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.》，倫敦，1911年，圖版編號316

The *susancai* (素三彩) technique, literally "plain three colors," traces its origins to the Zhengde reign (1505–1521) of the Ming dynasty, though it reached technical and aesthetic maturity during the Kangxi reign at the imperial kilns in Jingdezhen. The term *su* refers to the unglazed, high-fired biscuit body, while *sancai* denotes the tri-color enamel palette applied after the initial firing. This two-stage process not only hardened the body and ensured structural integrity—ideal for transport and handling—but also minimized the risk of cracking during the enameling phase. As a result, *susancai* surfaces often exhibit a higher level of painterly precision and delicacy than porcelains decorated on glazed grounds.

Vases of this size, decorated on biscuit ground with such painterly sophistication, remain exceedingly rare. The scene—depicting scholarly figures in pavilions nestled among verdant hills, with fishermen traversing tranquil rivers—unfolds across the body in a continuous composition animated by dynamic brushwork and a harmonious color scheme. The use of colors, particularly the modulated use of black ink-like lines to define trees, rocks, and architecture, reveals the artist's fluency in both ceramic and *literati* painting traditions. For a smaller *susancai famille-verte* rouleau vase decorated with floral motifs and rockwork, see Hobson, R. L., Rackham, B., and King, W. *Chinese Ceramics in Private Collections*, London, 1931, pl. 4. A *susancai* brush pot with a riverside landscape was sold at Sotheby's London, 12 June 2003, lot 1178.

The distinguished provenance of the present vase further underscores its importance. It was once in the collection of Richard Bennett, a prominent 19th-century English industrialist and pioneering collector of Qing imperial porcelain. Residing at Thornby Hall in Northamptonshire, Bennett assembled one of the most celebrated private collections of Chinese ceramics in Britain. His holdings were dispersed in 1911 through a landmark sale that helped shape major Western collections. Subsequently, the vase entered the storied collections of John D. Rockefeller, Jr. (1874–1960) and John D. Rockefeller III (1906–1978). The Rockefellers, father and son, were among the most discerning American collectors of Chinese art in the twentieth century. Their acquisitions, guided by a deep appreciation for connoisseurship and cultural preservation, formed one of the most comprehensive collections of Chinese porcelain in the Western world, with significant portions now in institutions such as The Metropolitan Museum of Art and the Asia Society in New York.



Property from the Collection of Louise and Donald Aberfeld

1018 LEARN MORE

A VERY RARE *CLAIR-DE-LUNE*-GLAZED *MEIPING*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

7⅞ in. (20 cm.) high

$50,000-70,000

PROVENANCE:
Frederic Edwin Church (1876-1975) Collection, Locust Valley, New York.
Sotheby Parke Bernet, New York, 20 March 1976, lot 160.

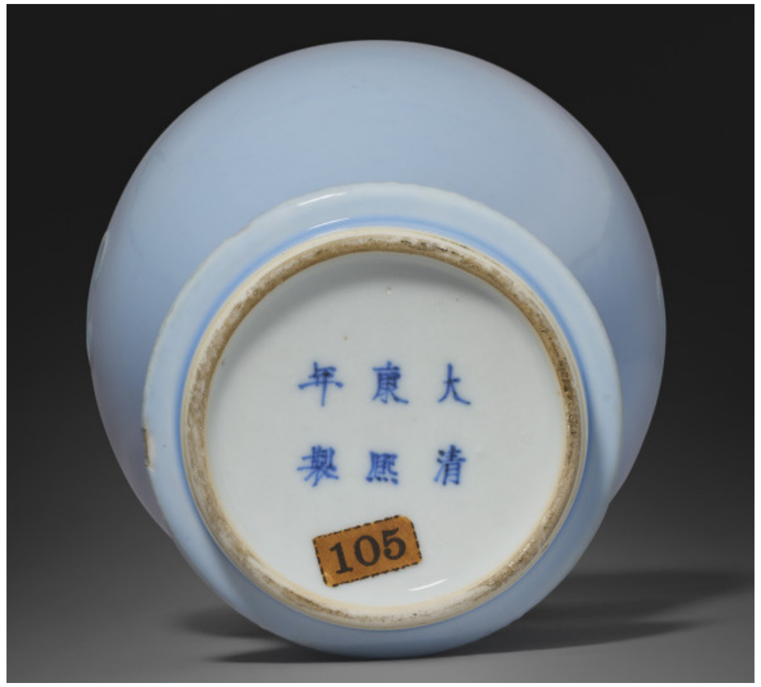
Louise 暨 Donald Aberfeld 伉儷珍藏

清康熙 天藍釉凸拐耳梅瓶

來源:
Frederic Edwin Church (1876–1975) 珍藏，紐約洛克斯特山谷
紐約蘇富比Parke Bernet，1976年3月20日，拍品編號160

The delicate glaze on the present vase is known in the west as 'clair-de-lune', and in Chinese as *tianlan you* (天藍釉), literally "sky blue glaze," named for its soft and ethereal hue reminiscent of the clear sky after rain. This subtle tone, prized for its elegance and simplicity, was a technical innovation of the Jingdezhen imperial kilns during the Kangxi period (1662–1722), achieved through high-temperature firing and careful glaze formulation.

Kangxi mark-and-period clair-de-lune-glazed vessels are exceedingly rare, and surviving examples tend to be small, refined scholar's objects. For example, a brush washer covered with this glaze, measuring only 8.2 cm in diameter, is in the collection of the Palace Museum, Beijing, and illustrated by Geng Baochang in *Gugong bowuyuan cang Qingdai yuyao ciqi (Qing Dynasty Imperial Porcelains from the Palace Museum Collection)*, vol. 1, part 1, Beijing, no. 117. In contrast, the present vessel is striking not only for its glaze but also for its elegant form. Finely potted in the classic *meiping* shape, it features a single raised band encircling the neck and a pair of delicately formed, C-shaped "ring handles" at the shoulder, all supported on a short ring foot. The generous proportions of this *meiping*, among the larger known vessel shapes in this glaze, amplify the serene effect of the monochrome finish. A virtually identical Kangxi mark-and-period clair-de-lune-glazed *meiping* is in the Palace Museum, Beijing, and illustrated by Yang Jingrong in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, p. 94, no. 87.



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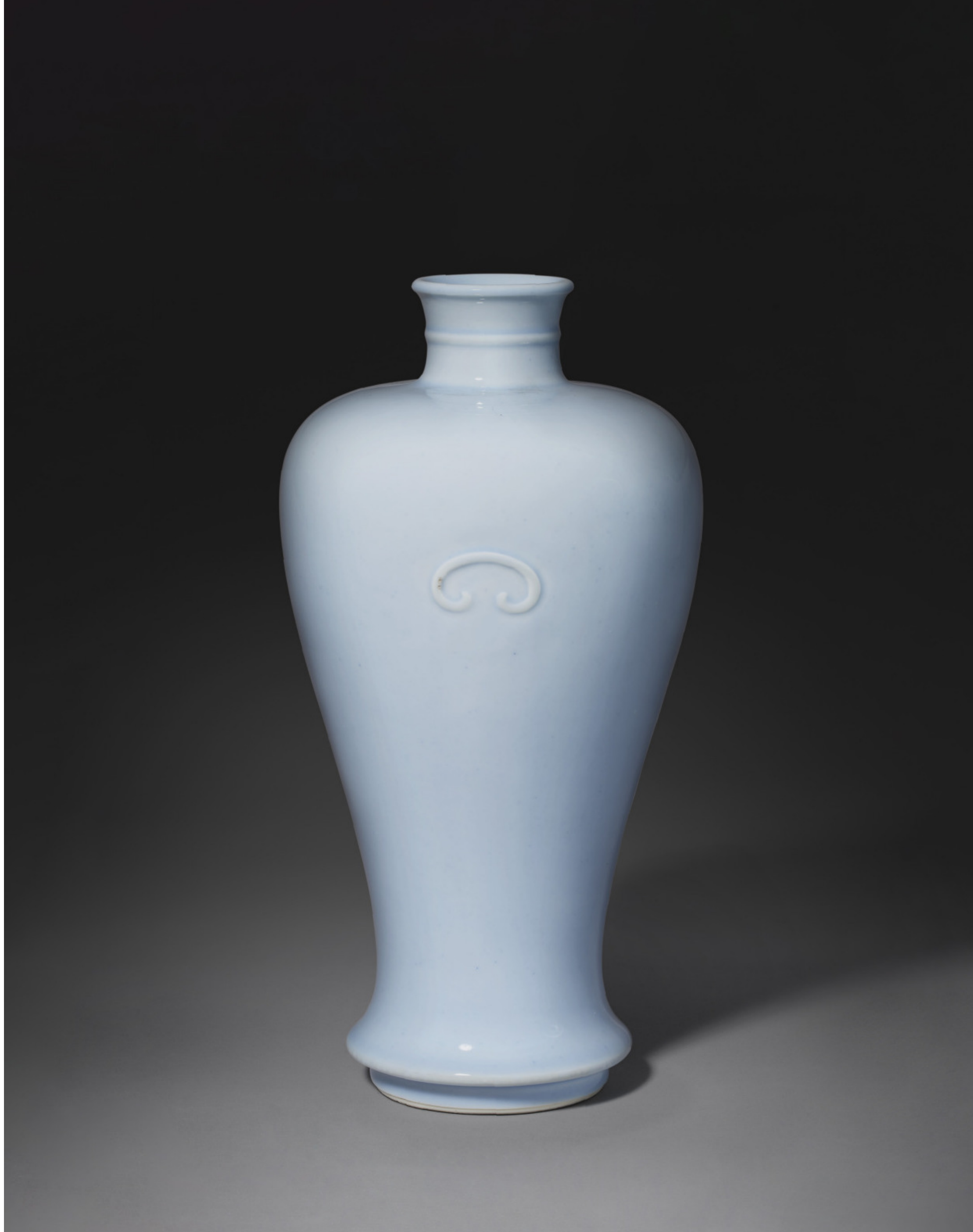
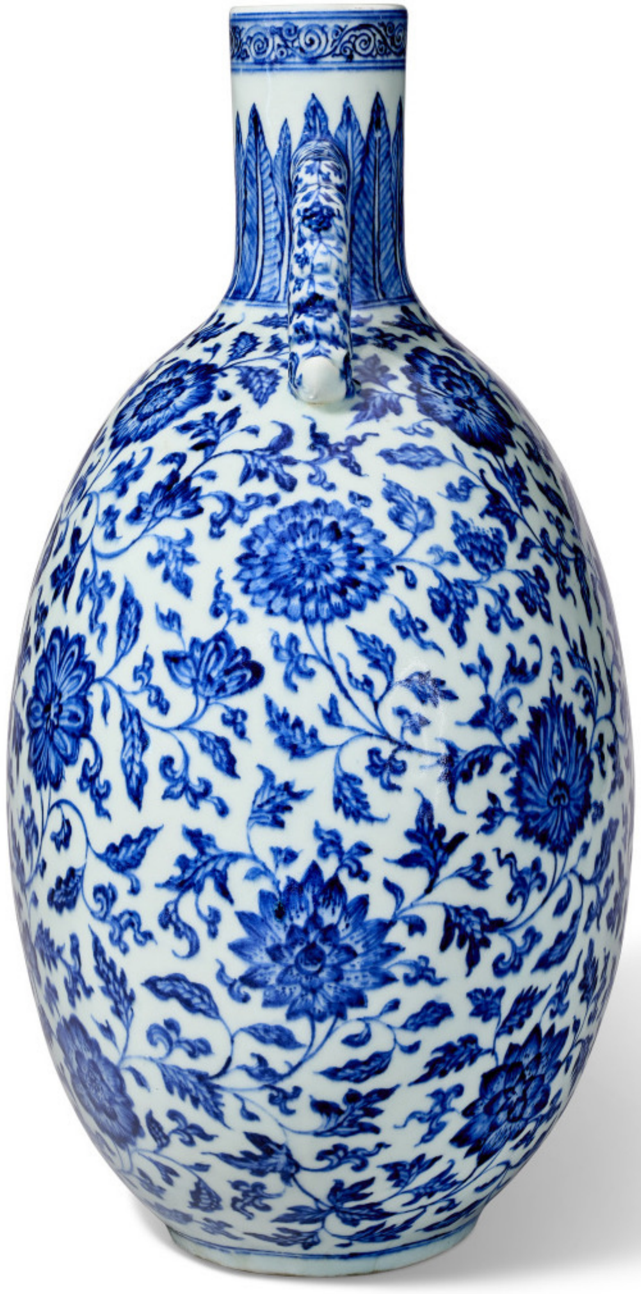




(another view)

Property from an Important North American Private Collection

1019 LEARN MORE

A VERY RARE BLUE AND WHITE 'FLORAL SCROLL' MOON FLASK

YONGZHENG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

14¾ in. (37.5 cm.) high, cloth box

$500,000-800,000

PROVENANCE:

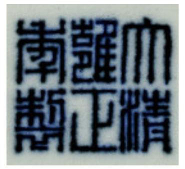
Ira (1913-2004) and Nancy (1915-2005) Koger Collection, Jacksonville, Florida, before 1990.
Important Chinese and Korean Ceramics from a Collection formed by Ira and Nancy Koger; Sotheby's New York, 27 November 1990, lot 20.

北美重要私人珍藏

清雍正 青花纏枝花卉紋抱月瓶 六字篆書款

來源:

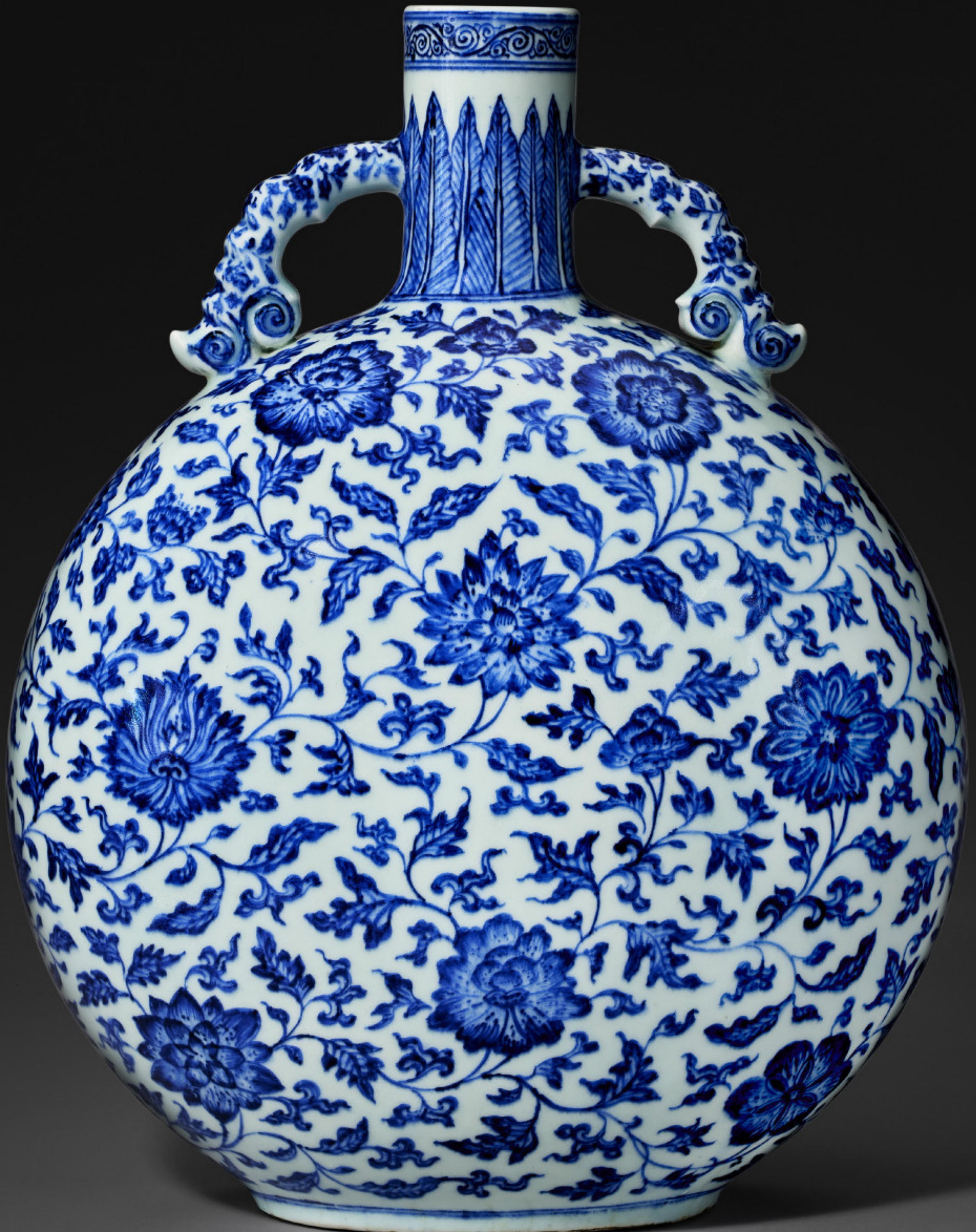
Ira (1913–2004) 暨 Nancy (1915–2005) Koger 伉儷珍藏，傑克遜維爾，佛羅里達州，1990 年以前
Important Chinese and Korean Ceramics from a Collection formed by Ira and Nancy Koger；紐約蘇富比，1990 年 11 月 27 日，拍品編號20

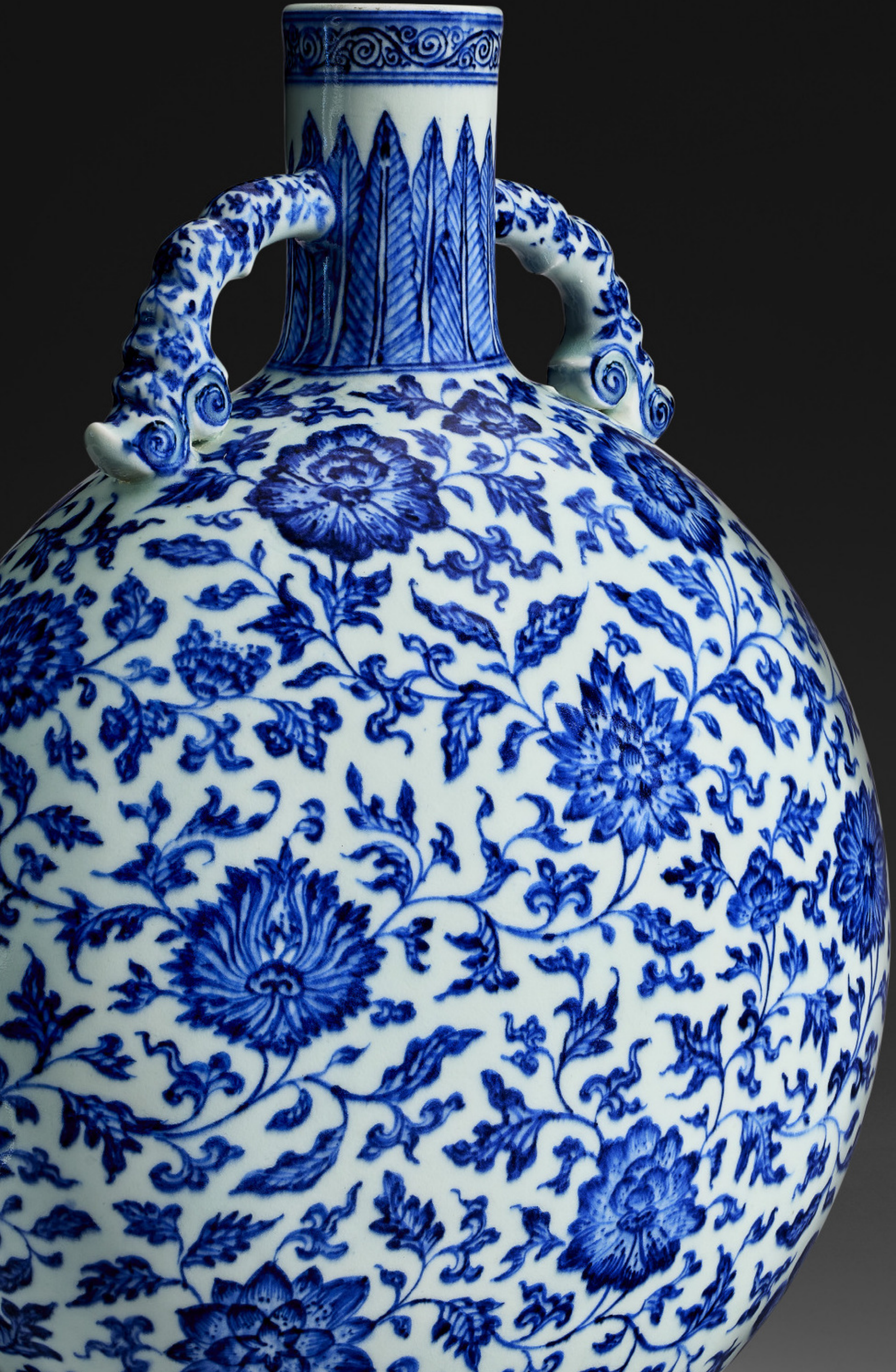


(mark)

This rare and elegant moon flask is a testament to the superb craftsmanship of the potters at the Imperial kilns during the Yongzheng reign. The vessel is finely potted and the decoration - executed in the finest cobalt - is extremely well painted. The composition of floral blooms and foliate scrolls is perfectly balanced and showcases the craftsman's masterful spacing of the composition to create a rich yet not overly crowded design.

The Yongzheng Emperor greatly admired Ming blue-and-white porcelains of the 15th-century and had a considerable number in his collection, as evidenced by their depiction in two scroll paintings entitled *Guwan tu*, "Pictures of Ancient Playthings," which act as inventories of the Imperial collection during his reign. One such scroll is in the collection of the Victoria and Albert Museum, London, and the other in the Percival David Collection is now housed in the British Museum. Both handscrolls are illustrated in *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, pp. 252-55, nos. 168 and 169. Both the shape of the current flask and the





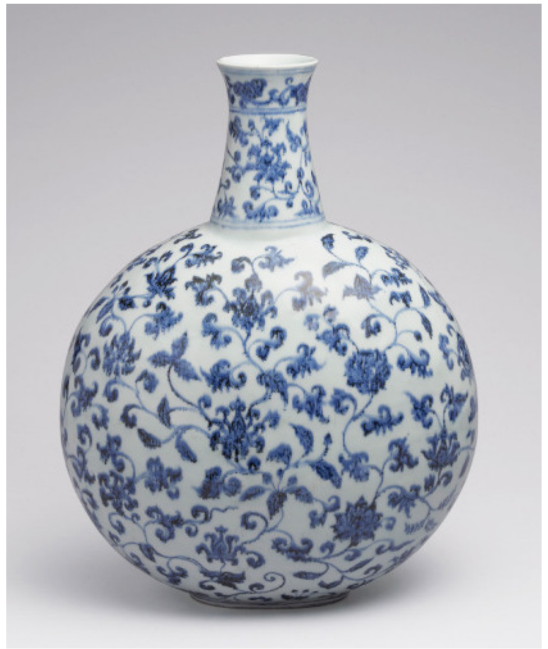


Fig. 1 Flask with intertwined flower decoration in underglaze blue, Yongle period (1403-1425). © National Palace Museum, Taipei, 故瓷 009263N000000000, CC BY 4.0 @ www.npm.gov.tw.

圖一 明永樂 青花花卉紋扁壺，國立故宮博物院，台北，館藏編號：故瓷 009263N000000000，CC BY 4.0 @ www.npm.gov.tw

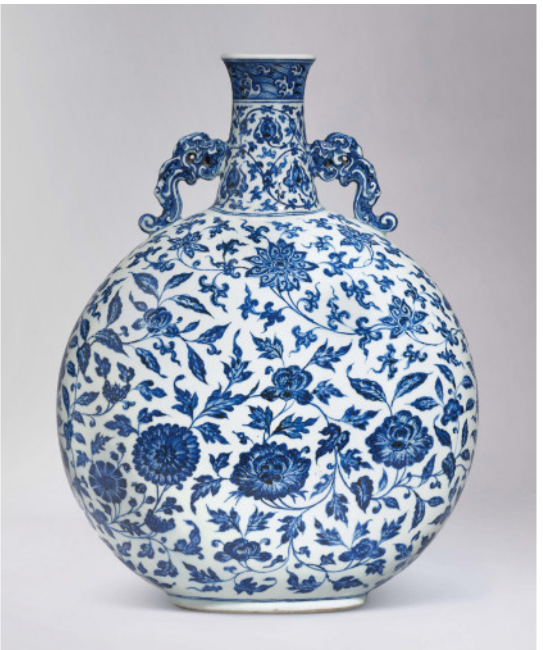


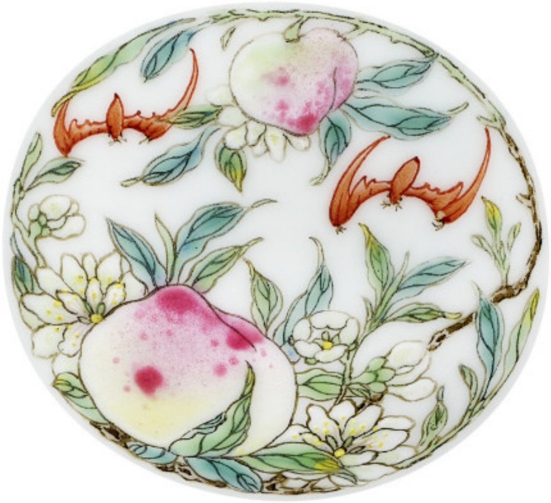
Fig. 2 A blue and white ‘flowers of the four seasons’ moonflask, Yongzheng seal mark in underglaze blue and of the period (1723-1735), sold at The Tianminlou Collection; Christie’s Hong Kong, 30 November 2023, lot 2711.

圖二 清雍正 青花纏枝四季花卉紋雙耳抱月瓶 六字篆書款，
香港佳士得，2023年11月30日，拍品編號2711

composite floral scroll that provides its main decoration take their inspiration from early 15th-century Imperial porcelains, such as the Yongle (1403-1425) moon flask of similar shape, but lacking handles, and decorated overall with lotus scroll, in the National Palace Museum, Taipei, illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, p. 112. **(Fig. 1)**

A Yongzheng-marked blue-and-white moon flask of similar shape and with similar composite floral scroll decoration, but with formalized floral scroll pattern on the neck and of slightly smaller size (37 cm. high), was sold at Sotheby’s Hong Kong, 20 May 1981, lot 758, and again on 8 October 2013, and is featured in *Sotheby’s Hong Kong, 20 Years, 1973-1993*, Hong Kong, 1993, no. 175. Another Yongzheng-marked moon flask of very similar shape, but of smaller size (28.4 cm.) and featuring fewer blossoms in the scroll decoration, is in the Palace Museum, Beijing, and illustrated in *Qingdai Yuyao Ciqi*, vol. 1, Beijing, 2005, p. 104-5, no. 41. See, also, the Yongzheng-marked moon flask decorated with comparable floral scroll, but with a slightly flared mouth rim and waisted neck flanked by stylized dragon handles, and of larger size (41.5 cm.), sold in The Tianminlou Collection; Christie’s Hong Kong, 30 November 2023, lot 2711. **(Fig. 2)**

The current moon flask was formerly in the esteemed collection of Ira (1912-2004) and Nancy (1915-2005) Koger, who assembled a significant collection of Chinese ceramics spanning the Neolithic period to the Qing dynasty. Ira Koger was a successful real estate developer in Florida and the Southeast, who became renowned and revered for creating the concept of the office park. In 1985, former Keeper at the Victoria and Alberts Museum, John Ayers, published the seminal catalogue, *Chinese Ceramics: The Koger Collection*, and in 2001, the Kogers donated nearly 400 works from the collection to the John and Mable Ringling Museum of Art in Sarasota, Florida.



(detail)

Property from an Important North American Private Collection

1020 LEARN MORE

A VERY RARE AND SUPERB *FAMILLE ROSE* 'BATS AND PEACHES' BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

3⅝ in. (9.2 cm.) diam., cloth box

$350,000-450,000

PROVENANCE:
Chinese University Art Gallery, Hong Kong.
Sold for the Benefit of the Chinese University Art Gallery; Sotheby's Hong Kong, 25 November 1981, lot 285.
An important Asian collection, acquired before 1990.

LITERATURE:
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 330-1, pl. 146.

The present bowl exemplifies one of the rarest and most ingenious design concepts in imperial porcelain of the Yongzheng period. The exterior is decorated with five perfectly circular medallions—remarkably executed without borders—composed of a harmonious interplay of unrelated forms: sinuous branches, curled foliage, petalled blossoms, and the outstretched wings of bats. The medallions merge into a visual rhythm that is both spontaneous and deliberate, demonstrating the exceptional design sensibility cultivated in the Yongzheng imperial kilns. This innovative approach to design is comparable to that seen on the so-called "butterfly bowls" of the same period, where natural motifs of butterflies and flowers are similarly integrated into balanced circular compositions. For a Yongzheng "butterfly" medallion bowl of this type, see *Joined Colors: Decoration and Meaning in Chinese Porcelain, Ceramics from Collections in the Min Chiu Society*, Hong Kong, 1993, no. 41, which was later sold at Christie's Hong Kong, 30 April 2000, lot 588.

Only one other Yongzheng-marked bowl of this design, which is likely the pair to the present bowl, appears to be recorded. This bowl was formerly in the Hippisley Collection and later in the celebrated R. H. R. Palmer Collection and Meiyintang Collection. It is illustrated in *A Sketch of the History of Ceramic Art in China, with a Catalogue of the Hippisley Collection of Chinese Porcelains*, Washington, D.C., 1902, no. 96, and again by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 2010, no. 1755. This example was subsequently sold at The Meiyintang Collection, Part IV; Sotheby's Hong Kong, 9 October 2012, lot 32.

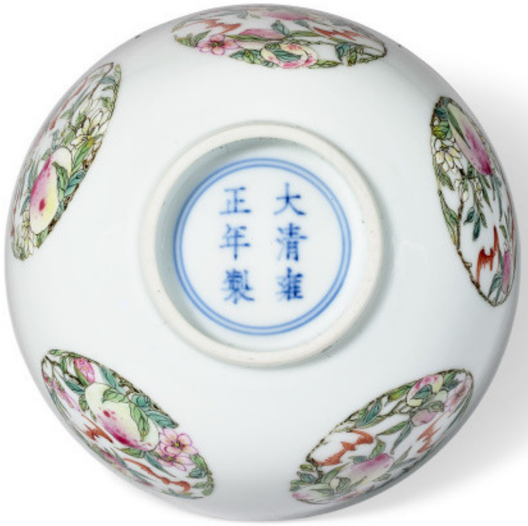
北美重要私人珍藏

清雍正 粉彩福壽雙全紋盌 雙圈六字楷書款

來源:
香港中文大學文物館，香港
拍賣收益贈予香港中文大學文物館；香港蘇富比，1981年11月25日，拍品編號285
重要亞洲私人珍藏，入藏於1990年前

出版:
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁330–1，圖版編號146

The pairing of peaches and bats is a highly auspicious motif in Chinese decorative arts. The bat (*fu* 蝠) is a homophone for "blessing" or "good fortune" (*fu* 福), while the peach (*tao* 桃) is traditionally associated with longevity. When depicted together, they convey the auspicious phrase *fu shou shuang quan* (福壽雙全), or "may both blessings and longevity be yours in abundance." Although the peach-and-bat theme—often rendered with a combination of white and pink-blossomed peach trees—was a popular motif during the Yongzheng reign, especially in overall designs on dishes, bowls, and vases, the present medallion composition is exceedingly rare.



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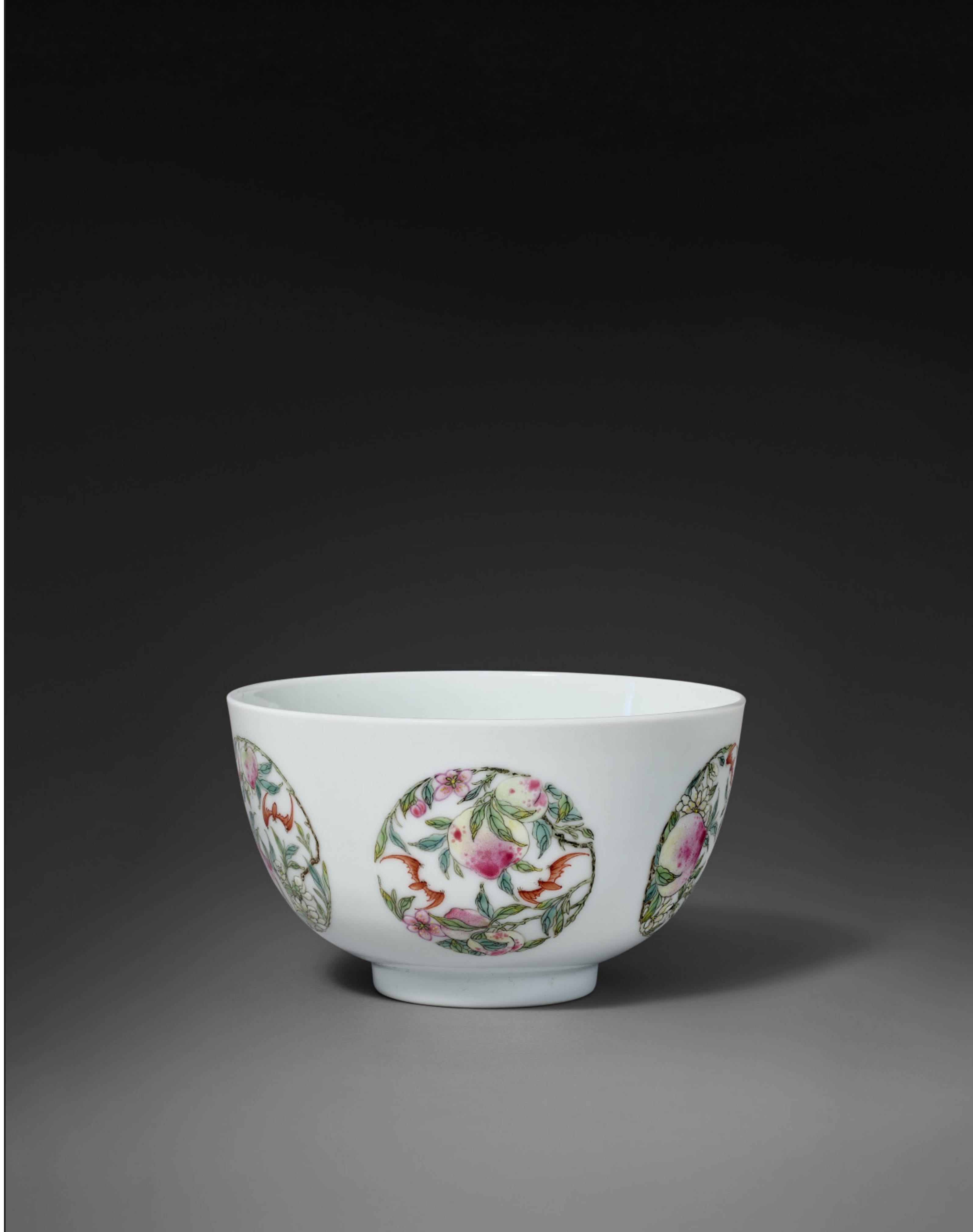


Property from the Family of K'ung Hsiang-Hsi

1021 LEARN MORE

A LARGE *FAMILLE ROSE* 'PEACH AND BAT' CHARGER

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

20 in. (50.5 cm.) diam.

$60,000-80,000

PROVENANCE:

The K'ung Hsiang-Hsi (Kong Xiangxi, 1881-1967) Collection, New York, and thence by descent within the family.

孔祥熙家族珍藏

清雍正 粉彩過枝福壽雙全大盤 雙圈六字楷書款

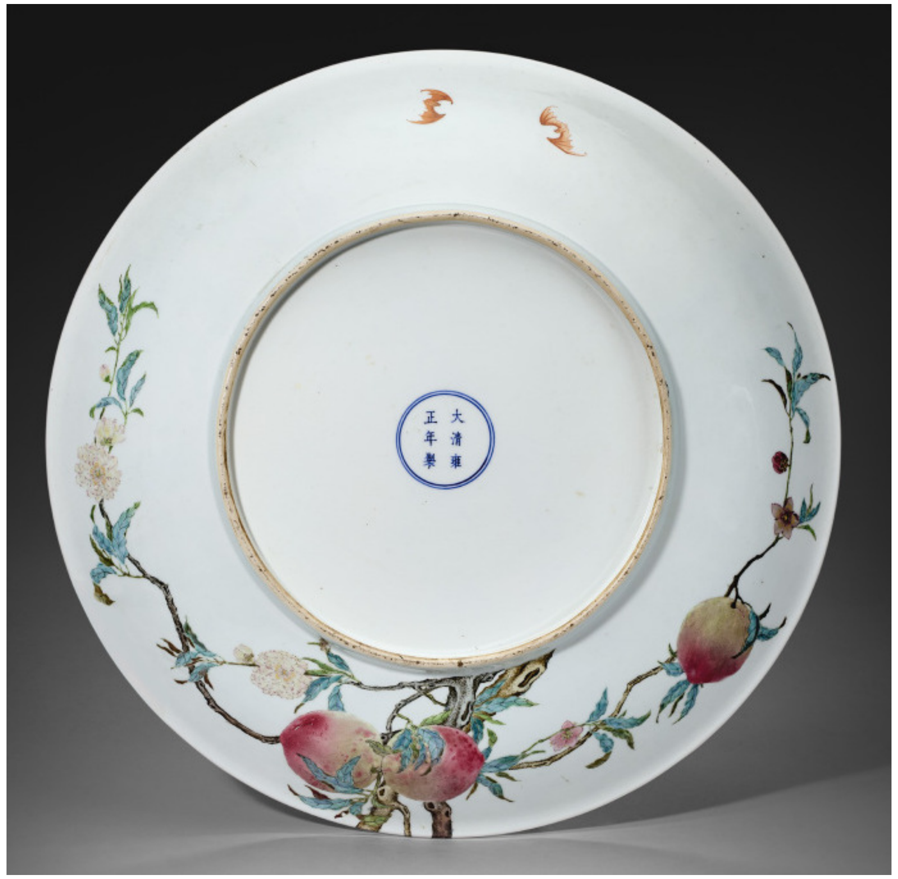
來源:

孔祥熙家族珍藏，紐約，後於家族傳承

The combination of peaches and five bats is very auspicious, and it is believed by many scholars that vessels with this decoration were made for the celebration of imperial birthdays. The peaches symbolize extended long life through their association with Shoulao, the Star God of the Longevity, and through association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats (*wufu*) provide rebuses both for good fortune and for the Five Blessings of longevity, health, wealth, love of virtue, and a peaceful death. When peaches and bats are depicted together, they convey the auspicious phrase *fu shou shuang quan* (May both blessings and longevity be yours in abundance).

Although eight is the number of peaches most often depicted on large Yongzheng chargers of this type, the current charger is one of the few examples that incorporations nine peaches into the design.

Other Yongzheng chargers depicting nine peaches include one in the Qing Court Collection, the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – 39 – Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 66, no. 56, and the charger sold at Christie's Hong Kong, 29 April 2001, lot 546, and again at Sotheby's Hong Kong, 23 October 2005, lot 434. Yongzheng chargers depicting eight peaches include the example illustrated by R. Scott, *Percival David Foundation of Chinese Art: A Guide to the Collection*, London, 1989, p. 107, no. 11; the charger illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, col. pl. 63; and the charger formerly in the collections of Baron Iwasaki Koyata (1879-1945), Barbara Hutton (1912-1979), and The Tsui Museum of Art, Hong Kong, and sold in Gems of Imperial Porcelain from the Private Collection of Joseph Lau; Sotheby's Hong Kong, 29 April 2022, lot 3.



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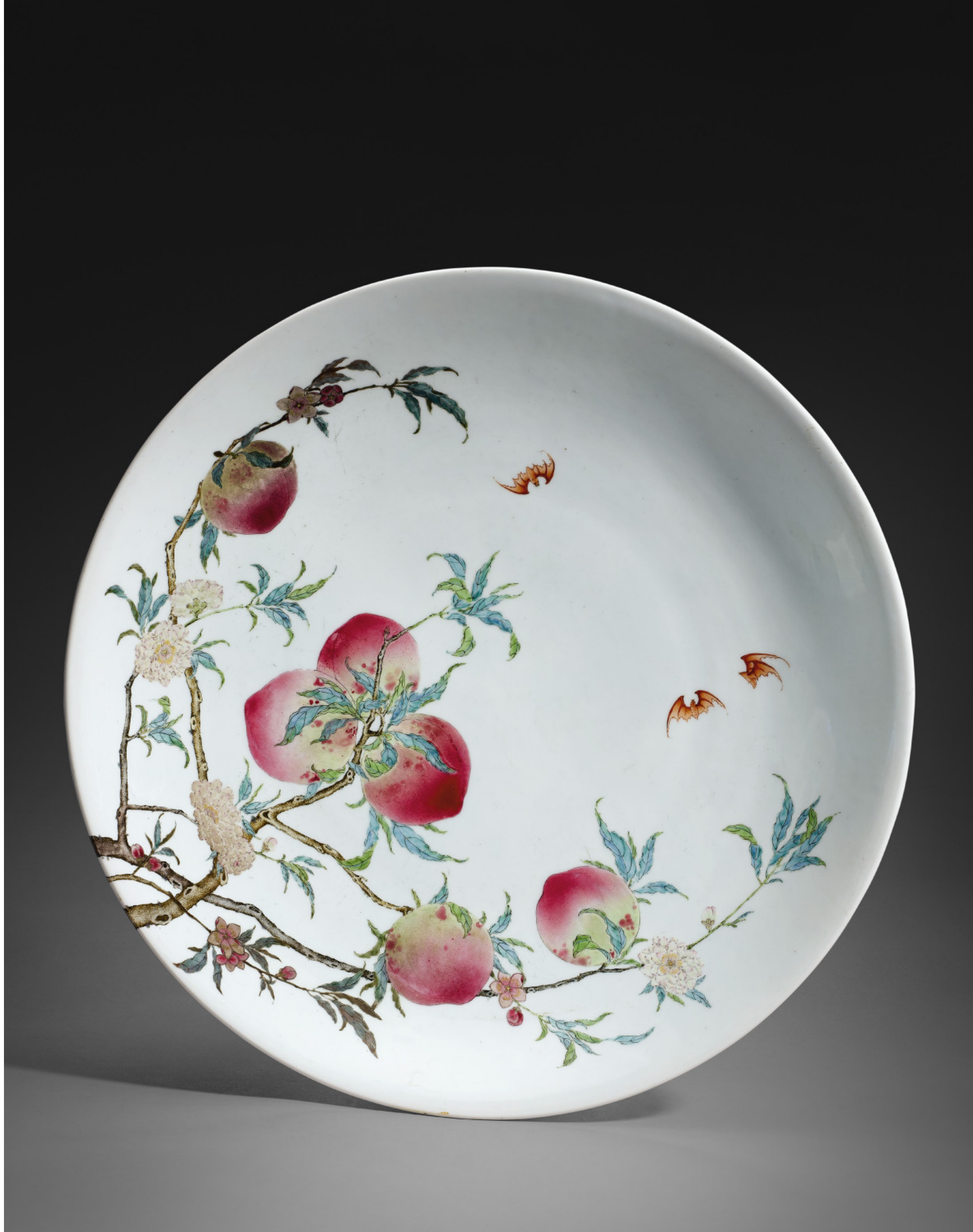
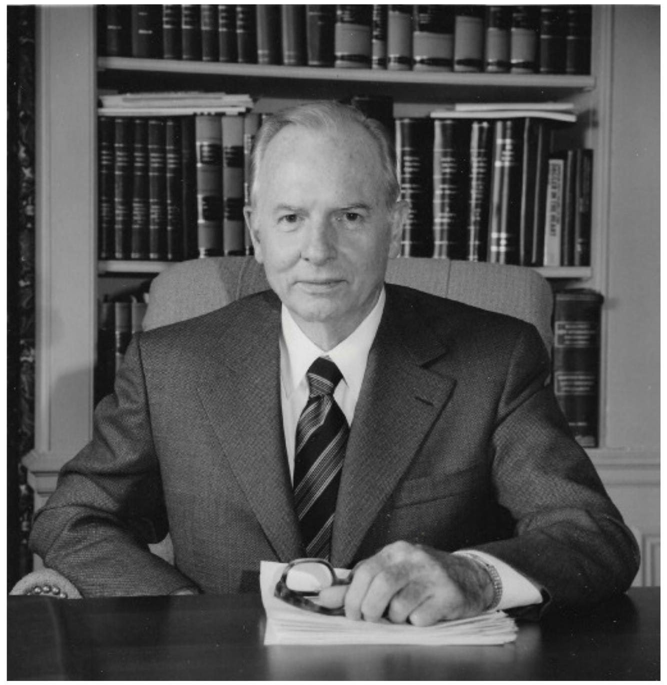


Important Chinese Porcelain from the Thomas R. Vaughan Collection (1908-1979)

湯睿文家族重要明清瓷器集珍

(Lots 1022–1069)



Thomas R. Vaughan, New York City, 1965.

Thomas Vaughan was born in Little Rock, Arkansas, where his family was invested in the mineral mining industry. A 1935 graduate of George Washington University Law School, he began his career as a federal prosecutor before returning to the mining sector, where he would leave a lasting legacy.

Vaughan served as General Counsel for Freeport Mineral in New York and rose to become CEO and Chairman of the Board. Under his leadership, the company—later known as Freeport-McMoRan—expanded operations across the United States and internationally, including major projects in New Guinea, Cuba, and the famous Grasberg mine in Indonesia.

Beyond his professional achievements, he was a passionate genealogist and historian. He traced his lineage to prominent American figures such as George Washington, Meriwether Lewis, and Robert E. Lee, and took special pride in his English heritage, counting William the Conqueror, the Plantagenet kings, and the Dukes of Norfolk among his direct ancestors.

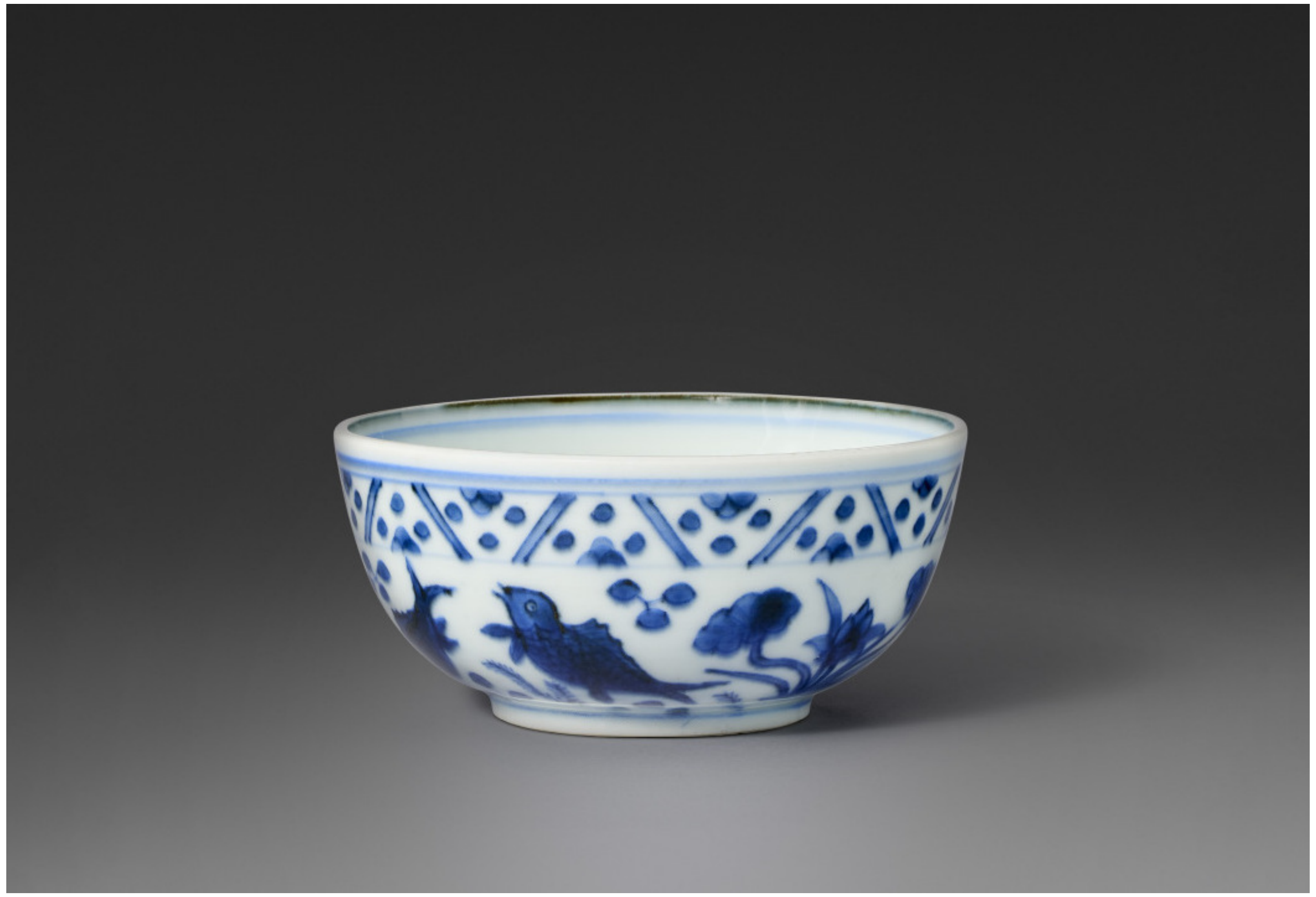
His collection is presented for auction by his granddaughter, Courtney Urfer Thompson. Proceeds will benefit a new family foundation.

湯睿文(Thomas R. Vaughan, 1908–1979)生於美國阿肯色州小石城，家族世營當地礦業。1935年，卒業於喬治華盛頓大學法律學院，初任聯邦檢察官，繼而歸於礦業界，卓然有成，名留後世。

他其後加入紐約自由港礦業公司（Freeport Minerals），任總法律顧問，後陞任行政總裁暨董事會主席。在其領導下，公司發展迅速，更名為自由港–麥莫倫公司（Freeport–McMoRan），業務不僅遍及美洲，更遠涉新幾內亞、古巴，以至印尼格拉斯伯格名礦。

湯氏治業以外，亦潛心譜牒，旁通史志。他精研家乘，遠溯先祖，據其考證，美國開國元勳喬治・華盛頓（George Washington）、探險家梅里韋瑟・路易士（Meriwether Lewis），以及南軍統帥羅伯特・李(Robert E. Lee)等歷史人物，皆與其有血緣之屬。他亦以英國世系為榮，祖上可溯至征服者威廉、金雀花王朝諸王，以及諾福克公爵家族。

其所藏奇珍，今由孫女柯特妮 · 厄弗 · 湯普森（Courtney Urfer Thompson）釋出拍賣，所得將撥歸新設之家族基金會，以紹其志，以傳其芳。



Property from the Collection of Thomas R. Vaughan (1908-1979)

1022 LEARN MORE

A BLUE AND WHITE 'FISH AND LOTUS' CUP

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

3 in. (7.6 cm.) diam.

$4,000-6,000

PROVENANCE:

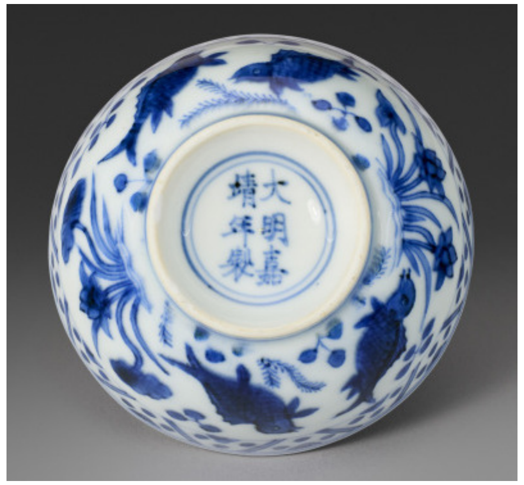
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

明嘉靖 青花荷塘魚藻紋盃 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(base)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1023 LEARN MORE

A RARE BLUE AND WHITE TWO-HANDLED 'DRAGON' CUP

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

4 in. (10.2 cm.) across handles

$30,000-50,000

PROVENANCE:

Warren E. Cox (1896-1977) Collection, New York, 27 July 1960 (according to label).
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

The exterior of this rare cup is decorated with two pairs of confronting dragons leaping above rocks and waves, and each holding a pearl enclosing one of the four characters *wanshou qitian*, forming the phrase 'wishing you to live ten thousand years of life as long as the heaven'.

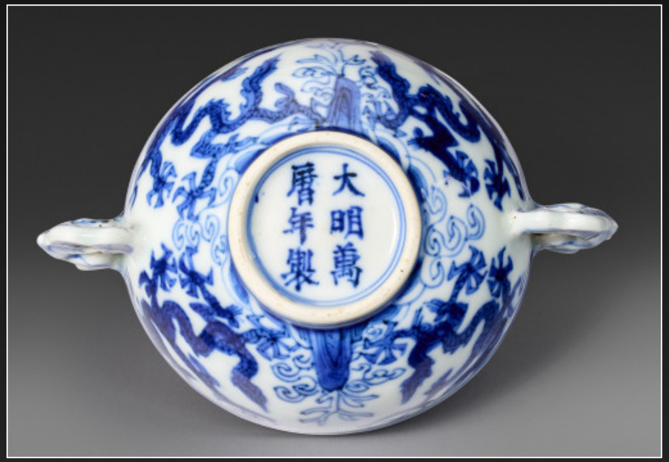
A very similar Wanli cup (10.3 cm. across) from the Mineo Hata collection was sold at Sotheby's Hong Kong, 29 October 2024, lot 2035. A slightly smaller example (9.6 cm.) is illustrated in *Mayuyama, Seventy Years*, Mayuyama & Co. Ltd, vol. 1, Tokyo, 1976, pl. 967.

Thomas R. Vaughan (1908–1979) 珍藏

明萬曆 青花雙龍戲珠紋螭龍耳「萬壽齊天」盃

來源:

Warren E. Cox (1896–1977) 珍藏，紐約，1960年7月27日（據標籤）
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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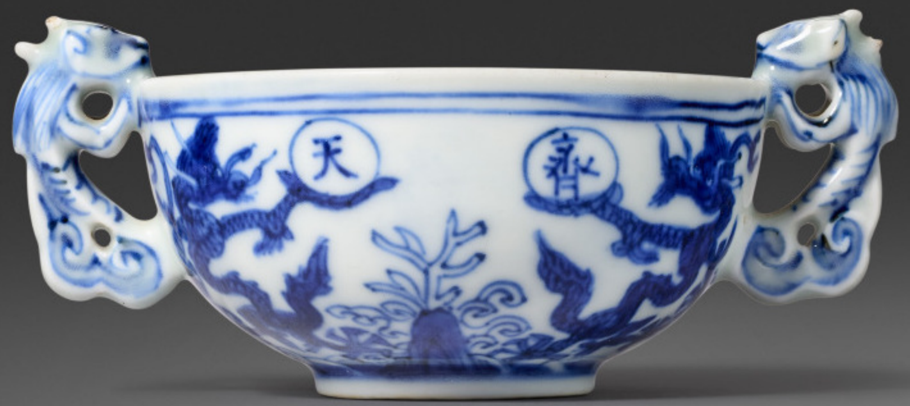
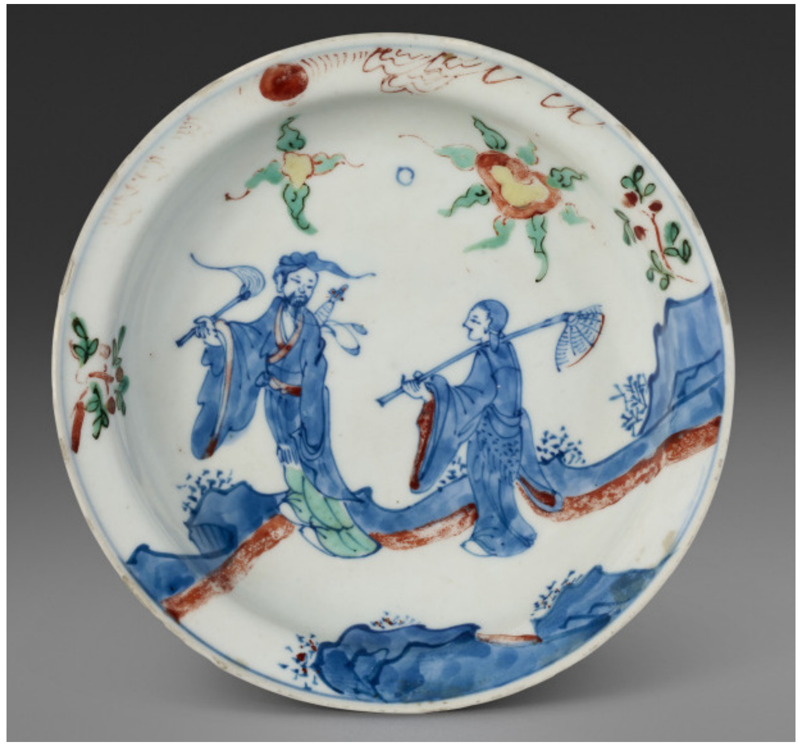




1024

Property from the Collection of Thomas R. Vaughan (1908-1979)

1024 LEARN MORE

A *WUCAI* 'IMMORTALS' DISH

TIANQI FOUR-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1621-1627)

5⅞ in. (14.9 cm.) diam.

$4,000-6,000

PROVENANCE:
John Sparks Ltd., London (according to label).
The Reginald Howard Reed (1898-1970) and Lena Palmer (1900-1981) Collection, no. 574 (according to label).
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

EXHIBITED:
London, Oriental Ceramic Society, 1950 (according to label).

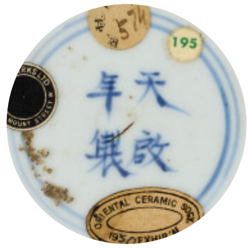
The two figures depicted are the Daoist immortals Lu Dongbin (identified by the flywhisk held in his right hand) and He Xiangu. Compare a Tianqi-marked dish with a very similar figural design at the British Museum (acc. no. 1945,1016.27).

Thomas R. Vaughan (1908–1979) 珍藏

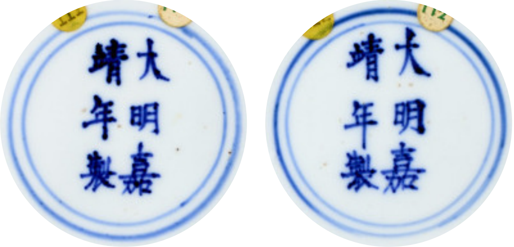
明天啟 五彩仙人圖盤 雙圈四字楷書款

來源:
John Sparks Ltd.，倫敦（據標籤）
The Reginald Howard Reed（1898–1970）與 Lena Palmer（1900–1981）珍藏，編號574（據標籤）
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

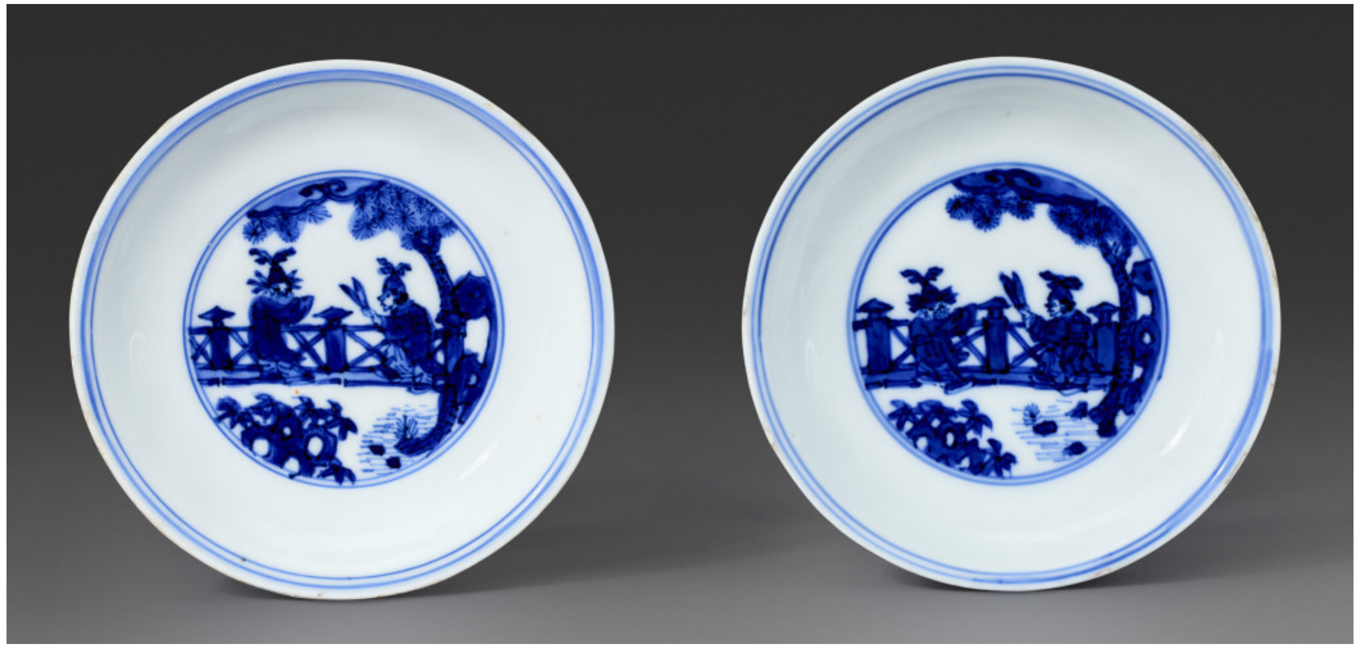
展覽:
倫敦，東方陶瓷協會，1950年（據標籤）



1024 (mark)



1025 (marks)



1025

Property from the Collection of Thomas R. Vaughan (1908-1979)

1025 LEARN MORE

A PAIR OF BLUE AND WHITE 'FIGURAL' DISHES

JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1522-1566)

The larger 4 7/16 in. (11.3 cm.) diam., cloth box

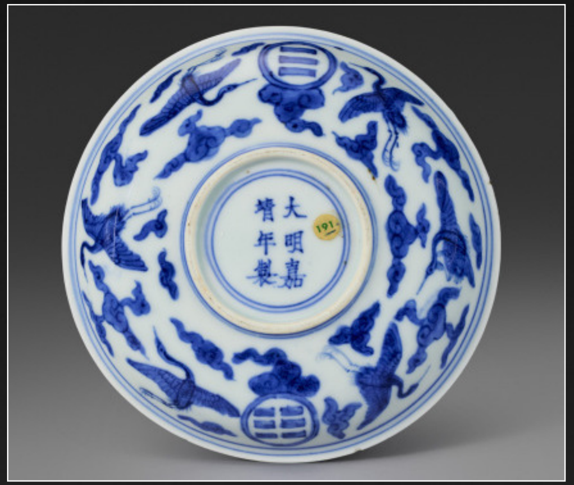
$6,000-8,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

明嘉靖 青花人物圖盤一對 雙圈六字楷書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1026 (base)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1026 LEARN MORE

A BLUE AND WHITE 'CRANES AND TRIGRAMS' SHALLOW DISH

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

5 9/16 in. (14.2 cm.) diam.

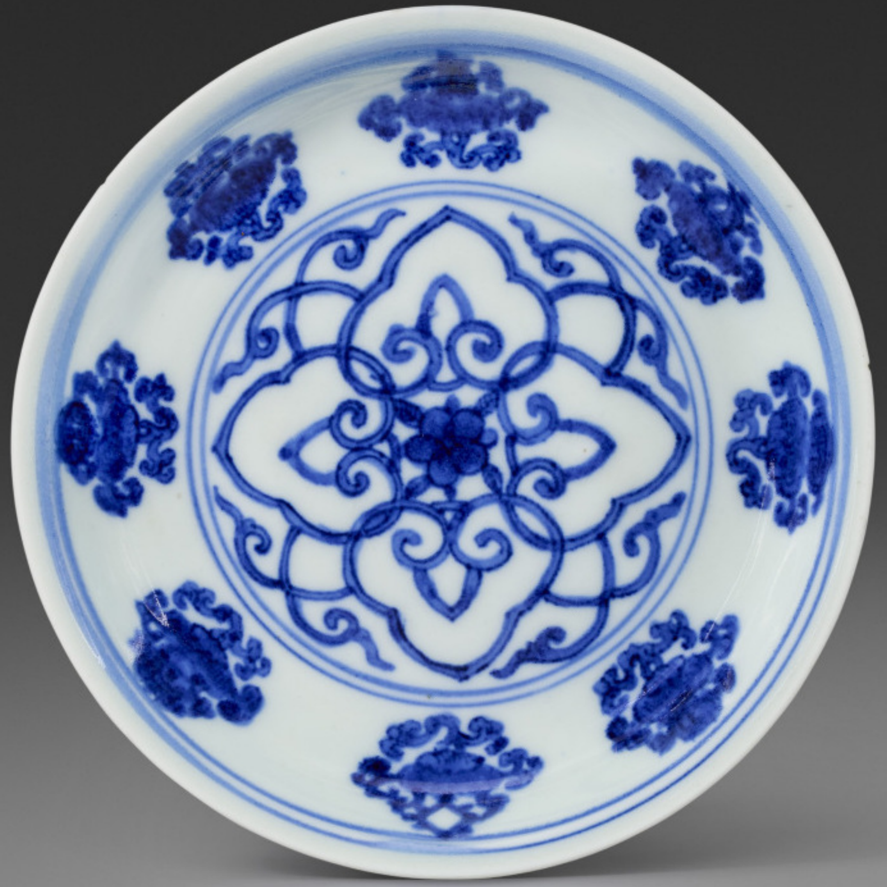
$15,000-25,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

明嘉靖 青花雲鶴八卦紋盤 六字楷書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1026

Property from the Collection of Thomas R. Vaughan (1908-1979)

1027 LEARN MORE

A *WUCAI* 'OSMANTHUS' 'MONTH' CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Representing the eighth lunar month, the cup is finely decorated on one side with an osmanthus tree in bloom and a rabbit, and the other side is inscribed with a short poem referring to autumn.
2 9/16 in. (6.5 cm.) diam.

$50,000-70,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 五彩「桂花」花神盃 雙圈六字楷書款

詩文：枝生無限月，花滿自然秋

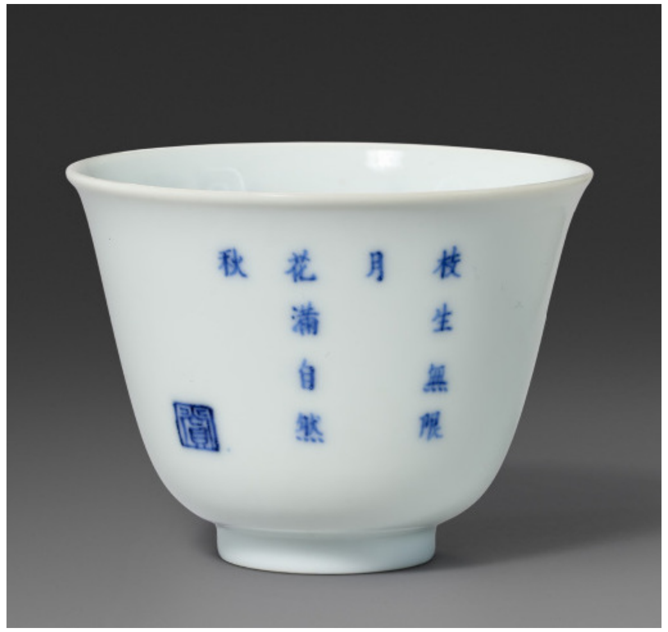
來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

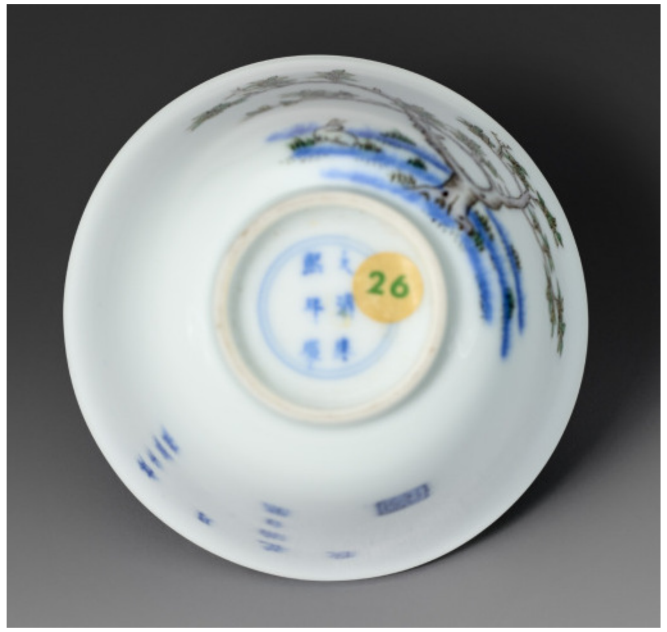
'Month' cups were produced in sets of twelve during the Kangxi reign (1662-1722). Each cup pairs a floral design representative of a month of the lunar calendar with a Tang-dynasty couplet evoking the qualities of the portrayed flower. Sets were made in blue and white as well as with the addition of overglaze enamels, both of which types are represented in the present selection of five 'month' cups from the Vaughan Collection (lots 1027-1031). The combination of image and text in a continuous frieze, followed by a seal reading *shang* (appreciation), evokes the experience of unfurling a hand scroll, where painting and calligraphy are juxtaposed in harmony. Furthermore, the exquisite potting of the cups—from the eggshell thinness to the everted bell-like shape—makes the handling of these cups highly pleasing. All these characteristics have contributed to why 'month' cups are one of the most prized and collectible categories within Qing imperial porcelain.

There is some scholarly debate as to which flower corresponds to which month. For example, does the prunus depict the first or the twelfth month? The present cataloguing follows the designation published by Geng Baochang, the eminent curator of Chinese ceramics at the Palace Museum, Beijing, in *Ming Qing ciqi jianding* (Connoisseurship of Ming and Qing Porcelain), Beijing, 1993, p. 207. The order is as follows: narcissus (first month), winter jasmine (second), peach blossom (third), peony (fourth), pomegranate (fifth), lotus (sixth), orchid (seventh), osmanthus (eighth), chrysanthemum (ninth), hibiscus (tenth), rose (eleventh), and prunus (twelfth). Extant sets of all twelve cups are extremely rare and mostly held in major museum collections including the Palace Museum, Beijing (acc. no. 故00146739) and The Metropolitan Museum of Art (acc. no. 50.145.267-.278), but a complete blue and white set from a private collection was sold at Christie's Hong Kong, 28 November 2018, lot 2908.

The poem on the reverse of the current cup was written by Li Qiao (AD 644-713) and can be translated as: The branches grow for a seemingly endless age, it is autumn now they are in flower.



(another view)



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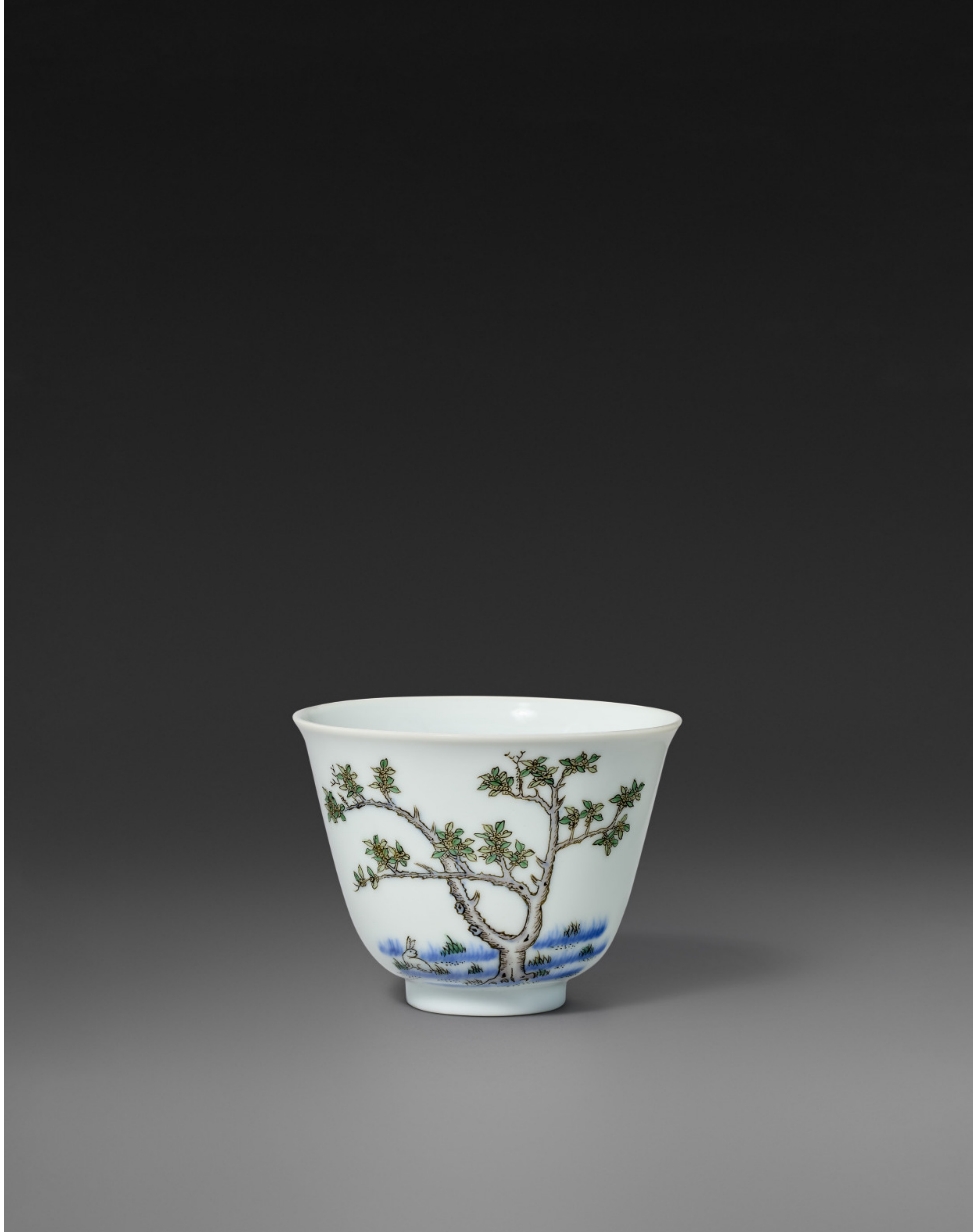


Property from the Collection of Thomas R. Vaughan (1908-1979)

1028 LEARN MORE

A *WUCAI* 'PEACH BLOSSOM' 'MONTH' CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Representing the third lunar month, the cup is finely decorated on one side with a blossoming peach tree and is inscribed on the other side with a short poem referring to the spring.
2⅝ in. (6.6 cm.) diam.

$50,000-70,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

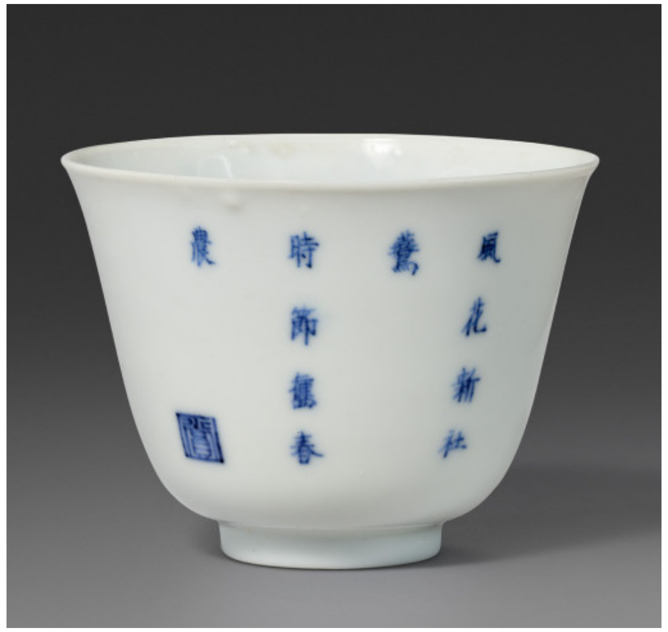
A comparable 'peach blossom' 'month' cup formerly in the collection of Y. C. Chen was sold at Christie's Hong Kong, 29 May 2013, lot 1911. The poem on the reverse was composed by Xue Neng (AD 817-880) and can be translated as: the swallow returns when the blossoms sway in the breeze, the farmer returns to his field in this season late in spring.

Thomas R. Vaughan (1908–1979) 珍藏

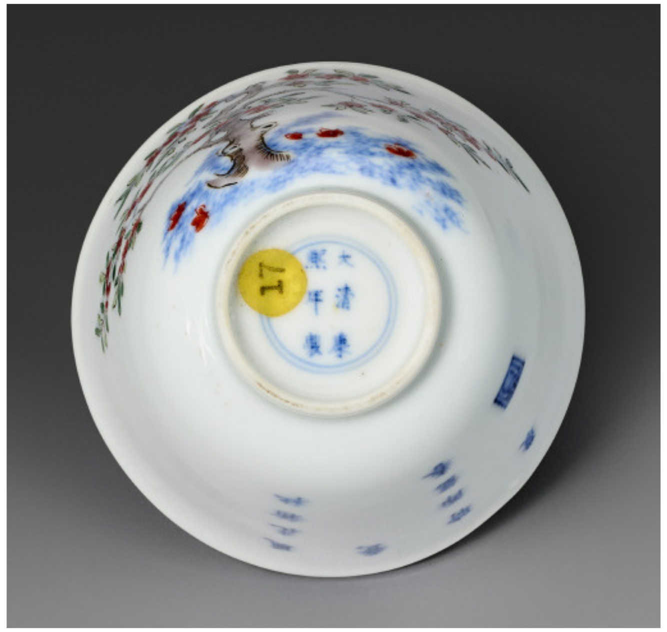
清康熙 五彩「桃花」花神盃 雙圈六字楷書款

詩文：風花新社燕，時節舊春濃

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(another view)



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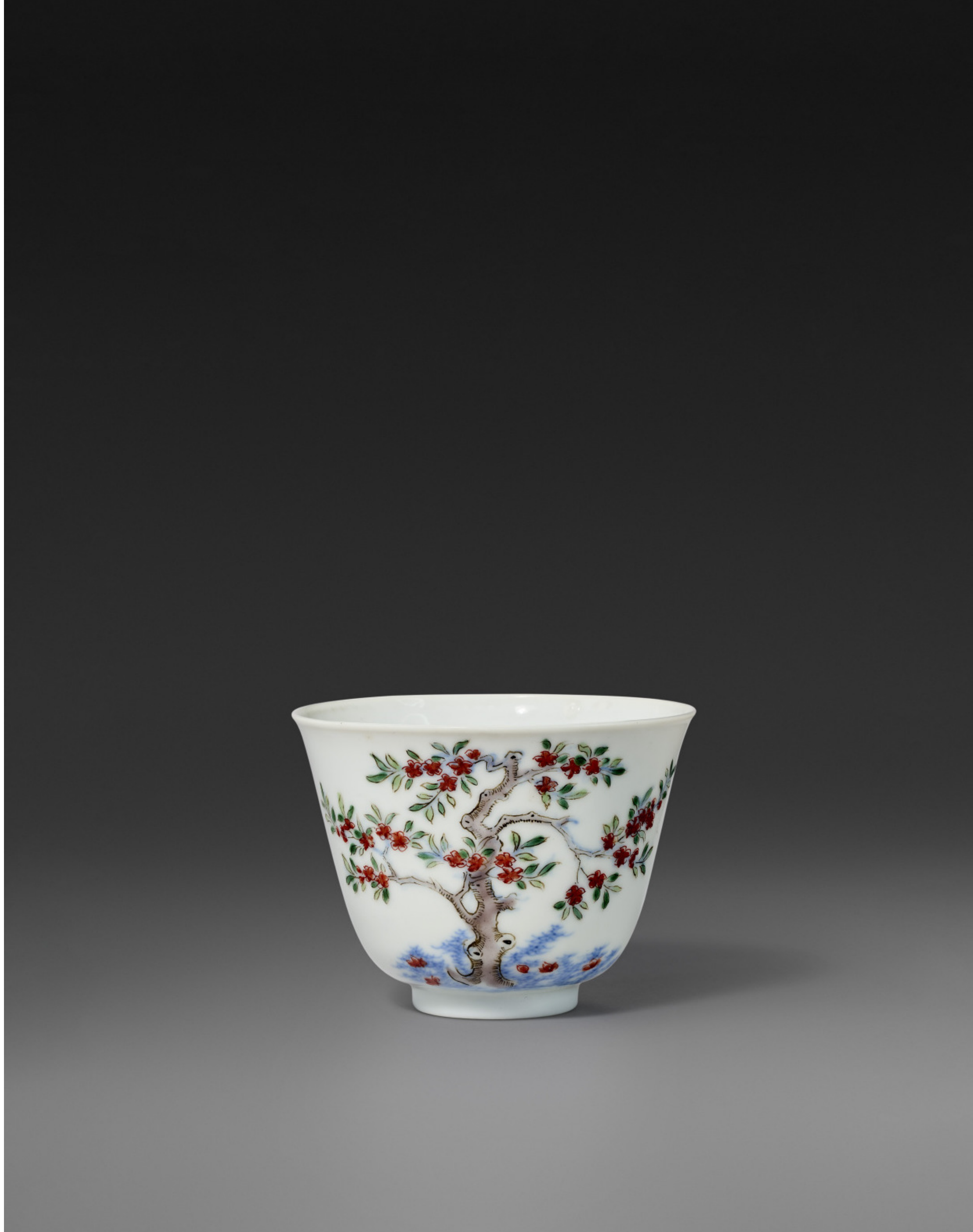
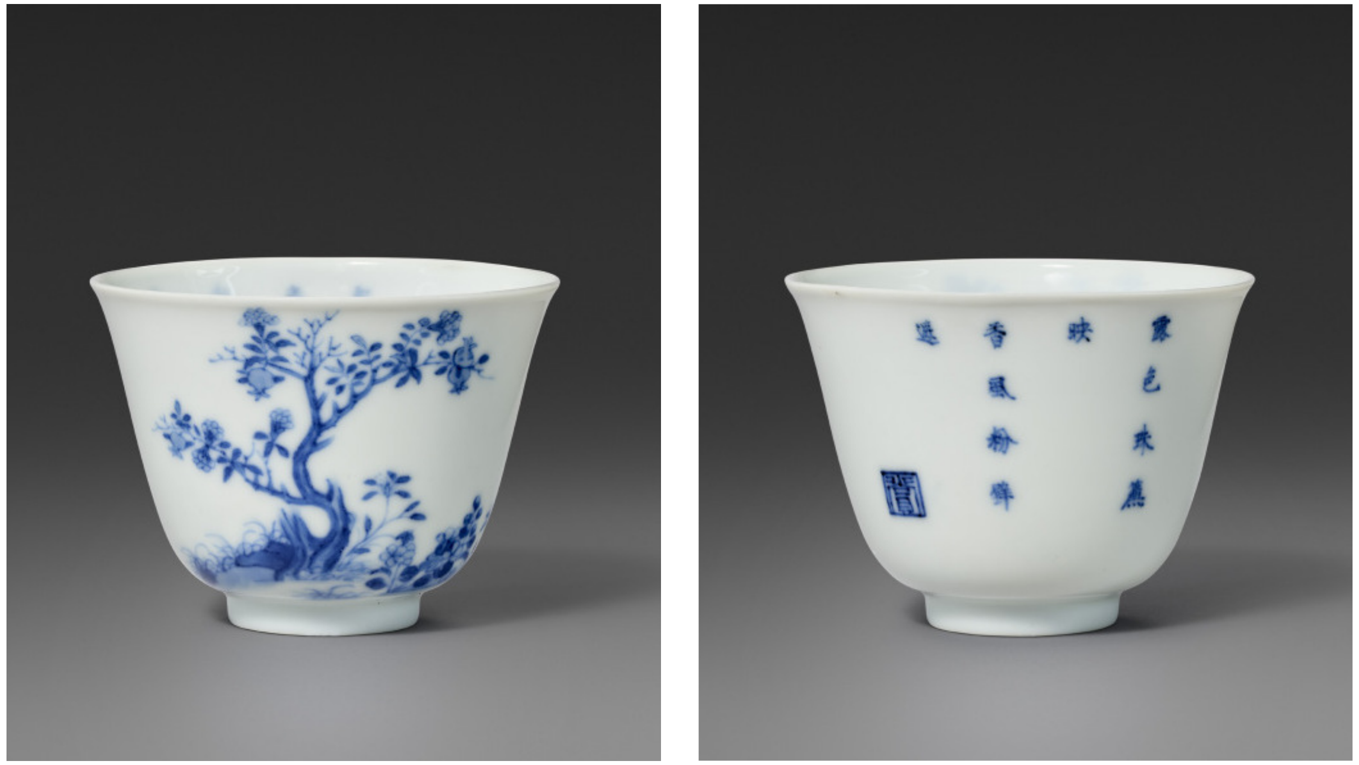




(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1029

LEARN MORE

A BLUE AND WHITE 'POMEGRANATE' 'MONTH' CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The cup is decorated on one side with a blossoming and fruit-laden pomegranate tree and is inscribed on the other side with a short poem referencing dewdrops and a fragrant breeze. This cup represents the fifth month in the lunar calendar.
2⅝ in. (6.8 cm.) diam.

$40,000-60,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

The couplet inscribed on one side of the cup is derived from a poem about pomegranates by the Tang poet Sun Ti (AD 696-761) and may be translated as: The reflection of dew drops is like a curtain of beads, the scented breeze is sheltered by the chalk wall.

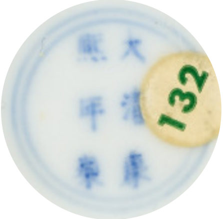
Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花「石榴」花神盃 雙圈六字楷書款

詩文：露色珠帘映，香風粉壁遮

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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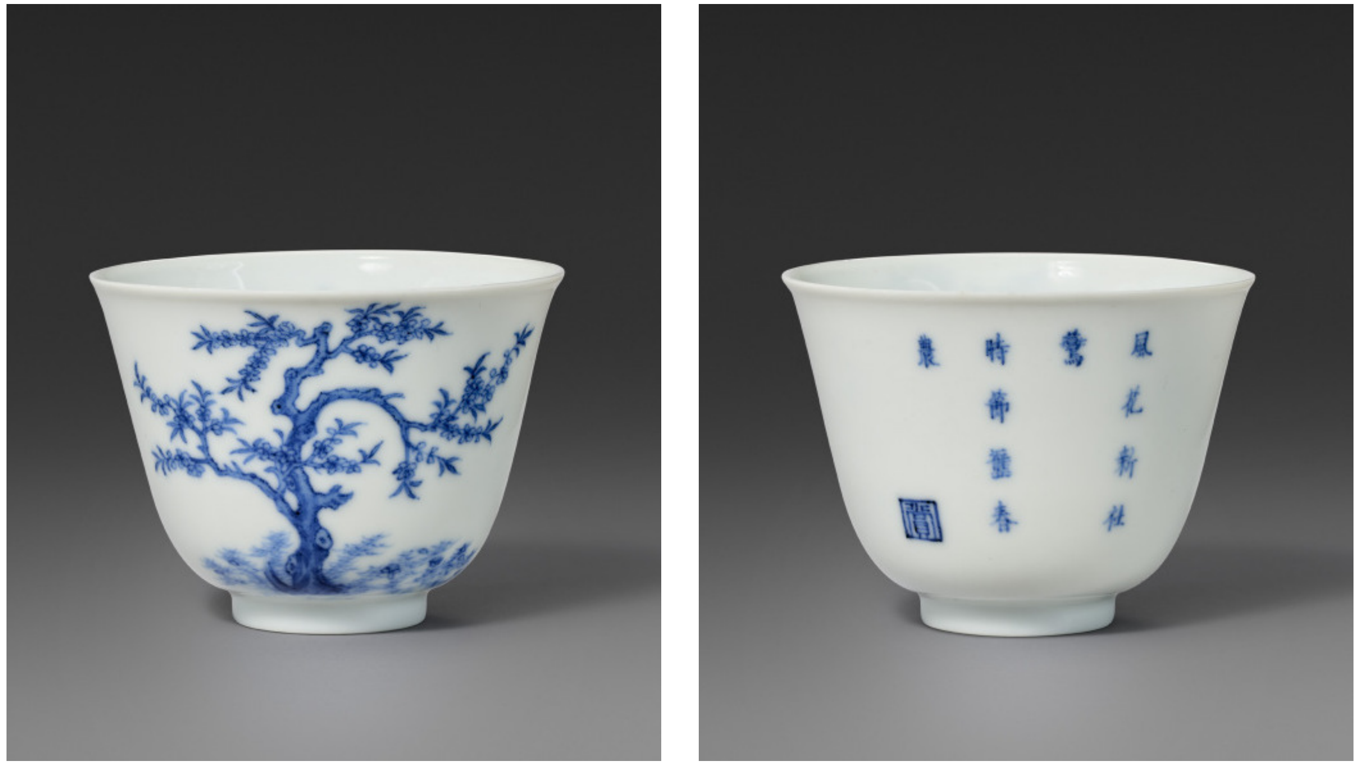


(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1030

LEARN MORE

A BLUE AND WHITE 'PEACH BLOSSOM' 'MONTH' CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Representing the third lunar month, the cup is finely decorated on one side with a blossoming peach tree and is inscribed on the other side with a short poem referring to springtime.
2 9/16 in. (6.6 cm.) diam.

$40,000-60,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

For a discussion of the poem inscribed on the reverse of the cup, see the catalogue note for lot 1027.

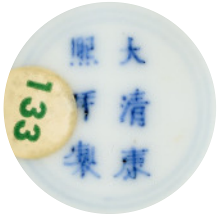
Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花「桃花」花神盃 雙圈六字楷書款

詩文：風光新社燕，時節舊春濃

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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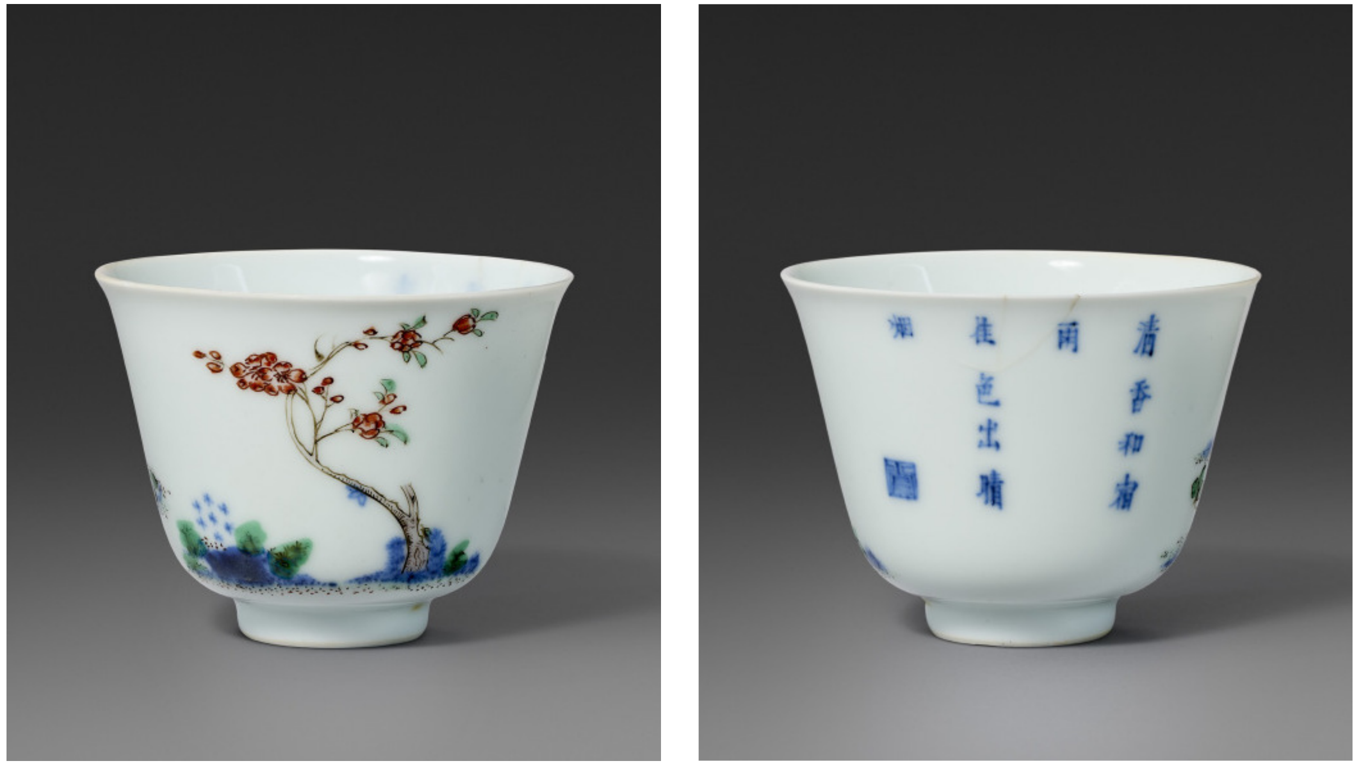


(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1031 LEARN MORE

A *WUCAI* 'HIBISCUS' 'MONTH' CUP

KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Representing the tenth lunar month, the cup is finely decorated on one side with a blossoming hibiscus tree and is inscribed on the other side with a short poem referencing evening rain and flowers in the mists. *Together with* a *wucai* 'lotus' 'month' cup with ducks, Kangxi six-character mark within a double circle and of the period (1662-1722), representing the sixth lunar month.
2⅝ in. (6.7 cm.) diam.

$8,000-12,000

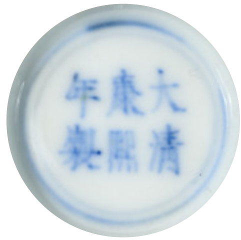
PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 五彩「芙蓉花」花神盃 雙圈六字楷書款

詩文：清香和宿雨，佳色出晴煙

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(mark)

The couplet inscribed on one side of the cup was penned by the Tang poet Qian Qi (AD 722-780) and may be translated as: After the fragrance of the evening rain, the rising sun enhances the beauty of the flowers in the mists.

Property from the Collection of Thomas R. Vaughan (1908-1979)

1032 LEARN MORE

A BLUE AND WHITE AND COPPER-RED-DECORATED 'DRAGON' VASE

KANGXI PERIOD (1662-1722)

8⅝ in. (22 cm.) high

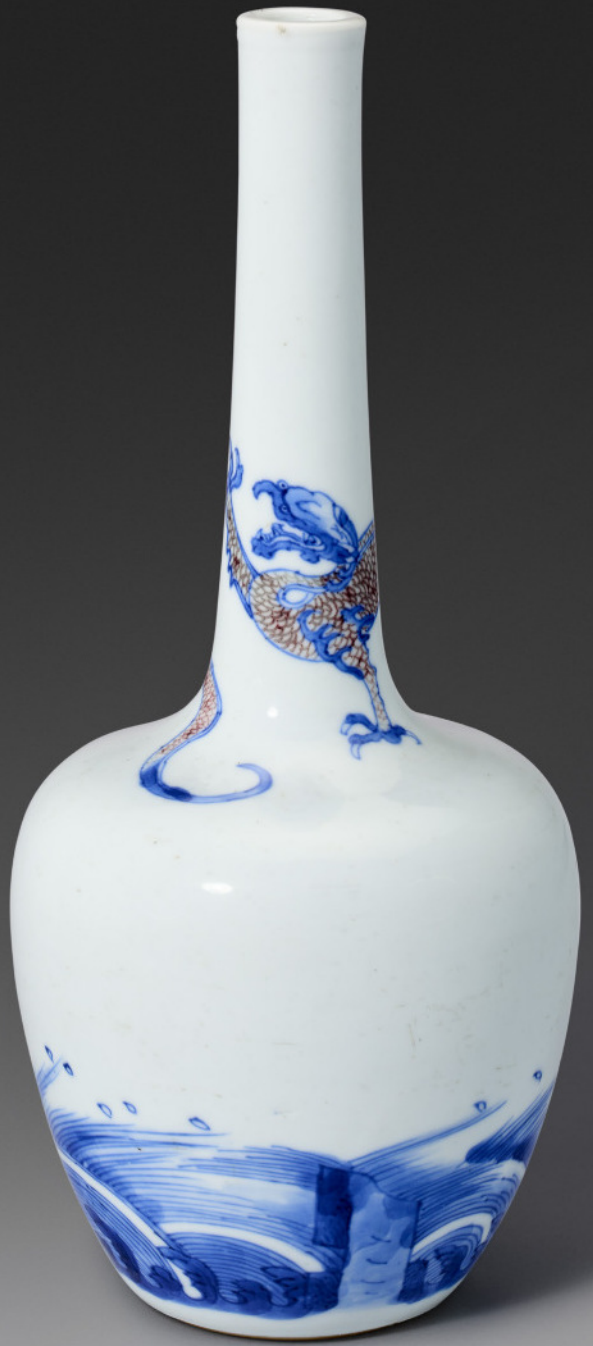
$10,000-15,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection,
New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花釉裡紅螭龍紋長頸瓶

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，
後於家族傳承



Property from the Collection of Thomas R. Vaughan (1908-1979)

1033 LEARN MORE

A RETICULATED DOUBLE-WALLED BLUE AND WHITE EWER AND COVER

KANGXI PERIOD (1662-1722)

9¼ in. (23.5 cm.) high

$4,000-6,000

PROVENANCE:

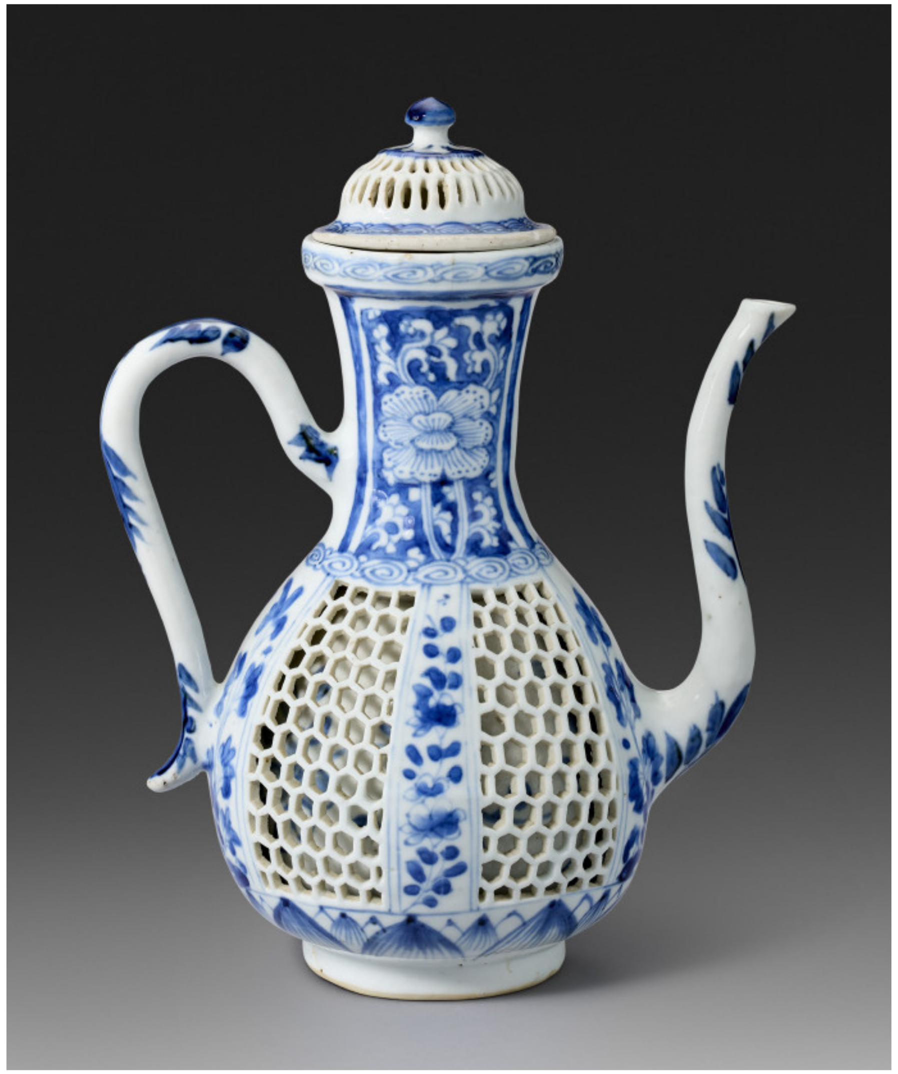
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花花卉紋鏤雕帶蓋執壺

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，
後於家族傳承



1033

Property from the Collection of Thomas R. Vaughan (1908-1979)

1034 LEARN MORE

A PAIR OF BLUE AND WHITE ‘DRAGON' BOWLS

KANGXI-YONGZHENG PERIOD (1662-1735)

Each bowl is inscribed on the base with an apocryphal Chenghua mark.
Each 3 7/16 in. (8.7 cm.) diam., cloth box

$6,000-8,000

PROVENANCE:

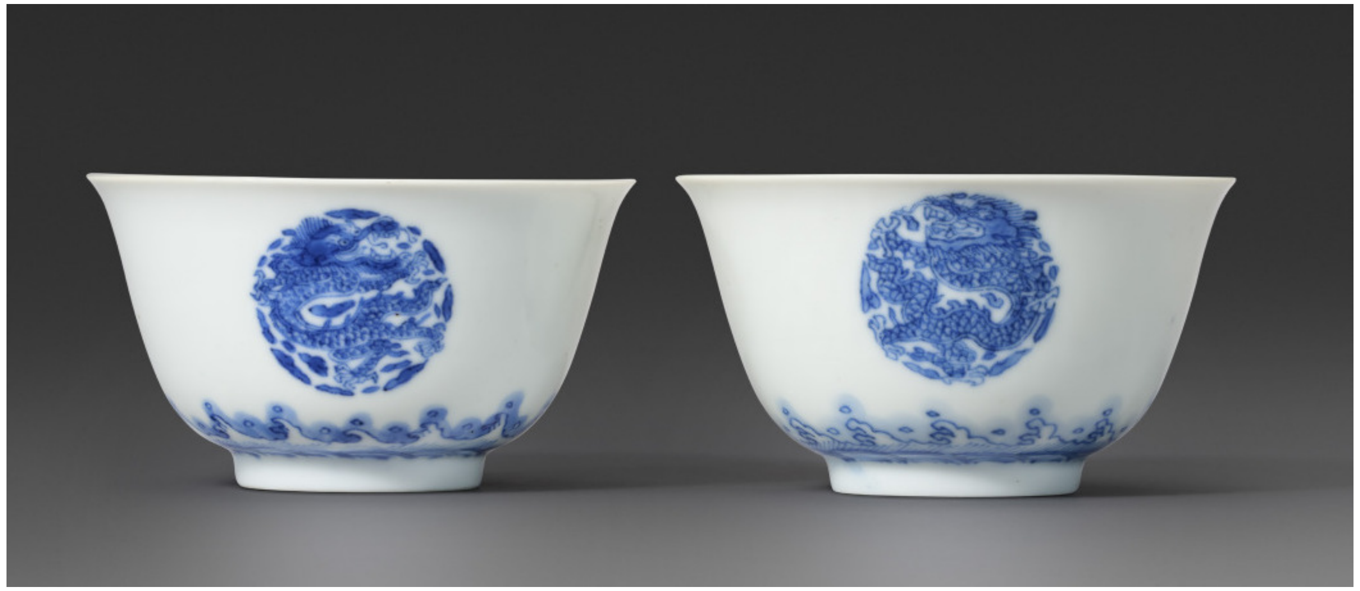
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙/雍正 青花海水團龍紋盌一對

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，
後於家族傳承



1034

Property from the Collection of Thomas R. Vaughan (1908-1979)

1035 LEARN MORE

A PAIR OF BLUE AND WHITE 'LOTUS' STEM CUPS

KANGXI PERIOD (1662-1722)

Each cup is inscribed with an apocryphal Chenghua mark on the interior of the foot.
3¼ in. (8.3 cm.) high

$8,000-12,000

PROVENANCE:

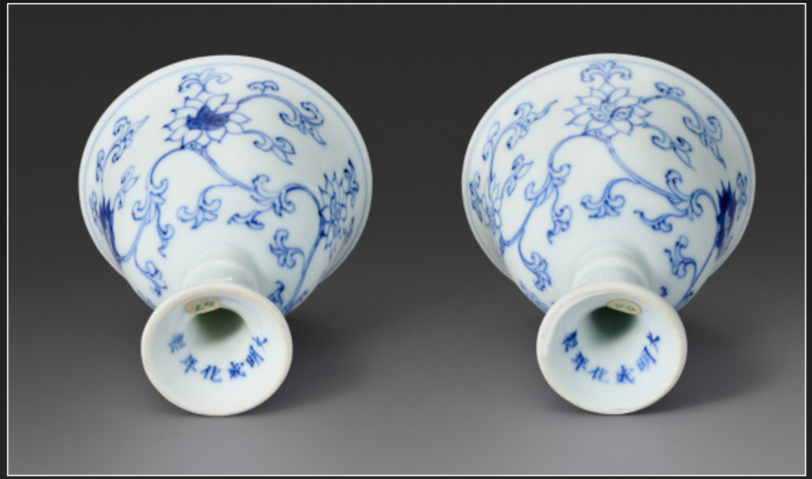
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花纏枝蓮紋高足盃一對

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，
後於家族傳承



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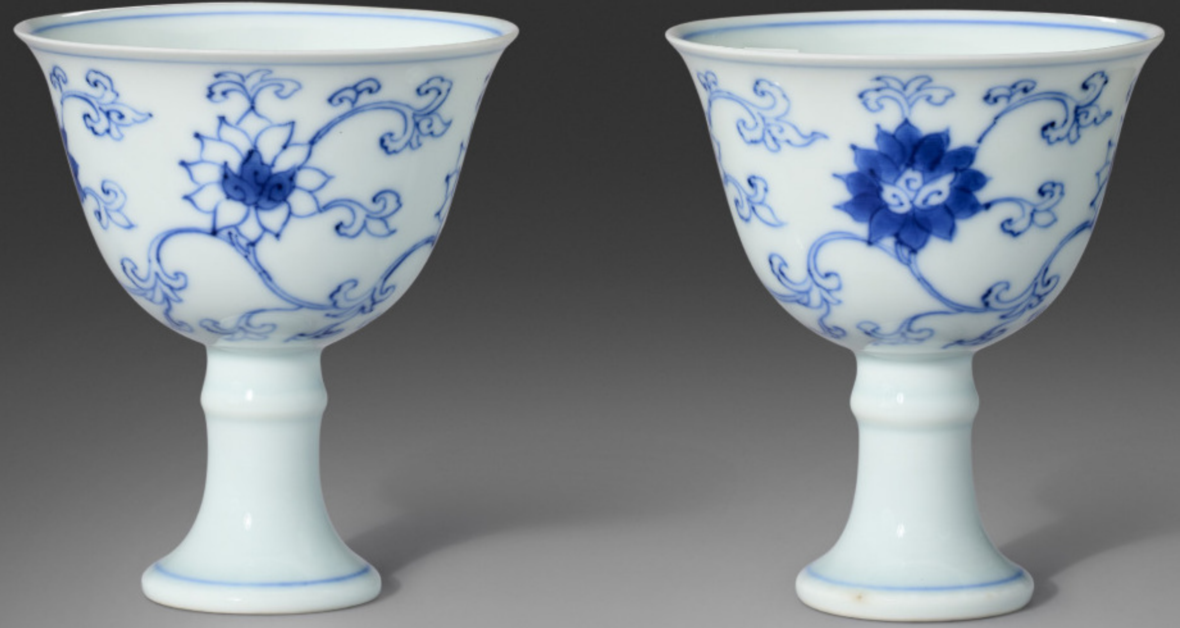
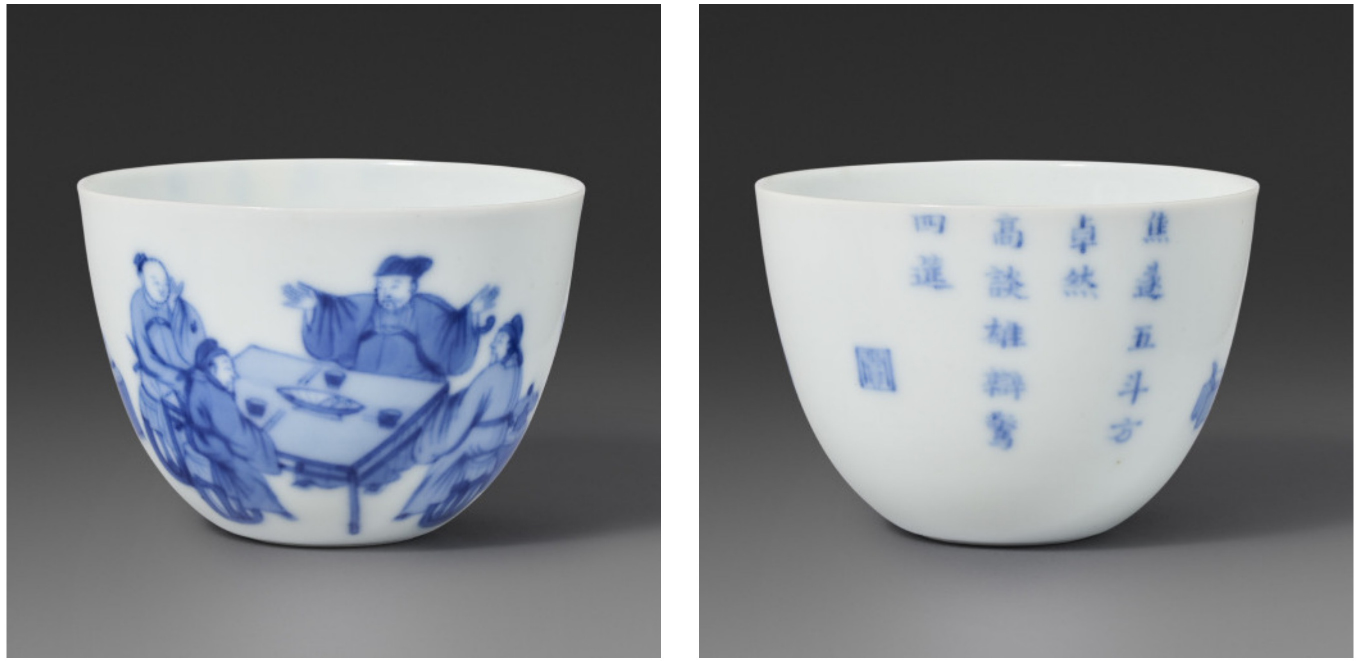




(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1036 LEARN MORE

A VERY RARE BLUE AND WHITE 'JIAO SUI' WINE CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

2½ in. (6.3 cm.) diam.

$20,000-30,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花飲中八仙「焦遂」盃 雙圈六字楷書款

詩文：焦遂五斗方卓然，高談雄辯驚四筵

來源:

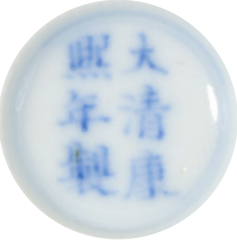
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

The poem 'Eight Immortals of the Wine Cup' (*Yinzhong baxian ge*) was written by the famous Tang-dynasty poet Du Fu (AD 712-770), who, like many Tang-dynasty men of letters, derived considerable enjoyment, and, apparently, inspiration from drinking wine. In his poem he chose to celebrate the drinking habits of other literary men of his time, including He Zhizhang, Li Jin, Li Shizhi, Cui Zongzhi, Su Jin, Li Bai, Zhang Xu and Jiao Sui. The poem provided the subject for paintings at least as early as the Yuan dynasty (1279-1368), and appeared as decoration on porcelain in the Qing dynasty Shunzhi reign (1644-1661), although it was particularly popular in the Kangxi reign.

The present cup depicts one of the eight 'immortals', the scholar Jiao Sui. He is shown seated at a table with three other scholars, seemingly having imbibed enough wine to raise his arms dramatically, making a point to the others gathered around him. The back of the cup is inscribed with the verse from Du Fu's poem corresponding to Jiao Sui followed by a seal *shang:*

Jiao Sui needs five gallons [of wine] before he can become erudite,
Then the loftiness of his rhetoric amazes those vigorously debating in the four halls.

This cup, and the following lot (1036) which depicts another of the 'Eight Immortals', Su Jin, would likely have been part of a set of eight, one for each 'immortal', however existing Kangxi cups of this design are quite rare. A related blue and white example to the present lot, with Jiao Sui seated at the table with his arms crossed, was sold at Christie's Hong Kong, 1 December 2009, lot 1896.



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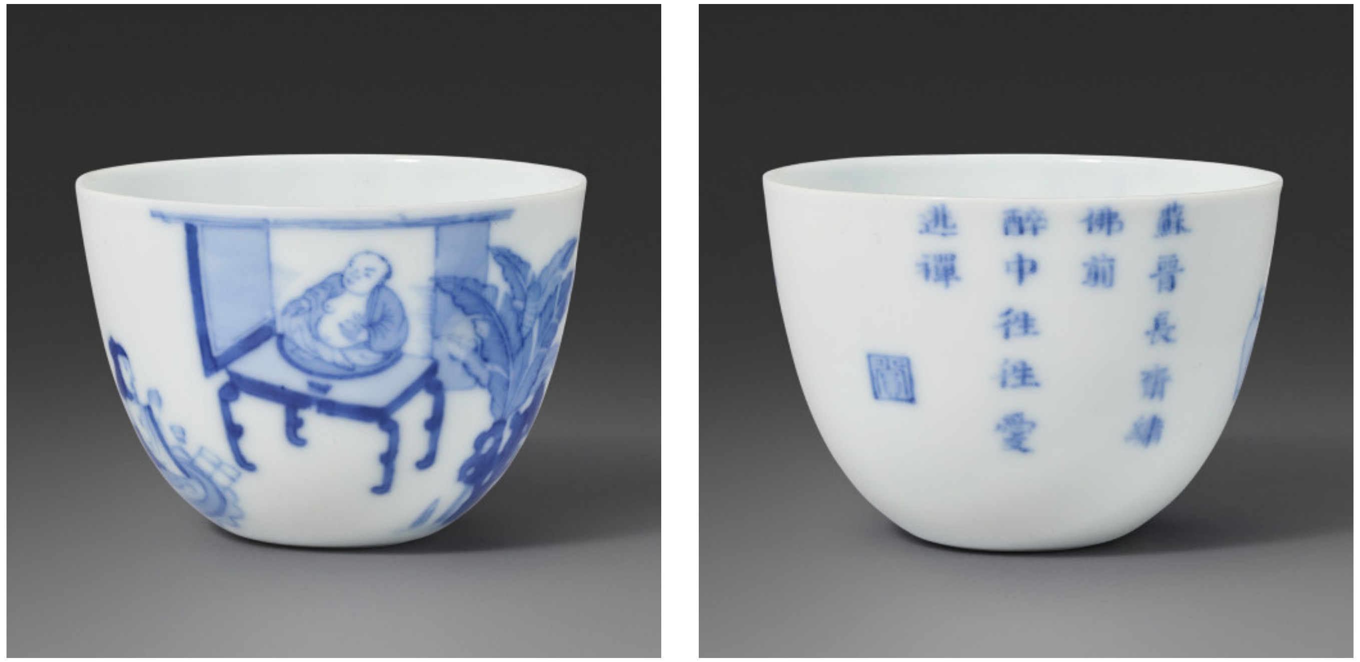


(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1037 LEARN MORE

A VERY RARE BLUE AND WHITE 'SU JIN' WINE CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

2 7/16 in. (6.2 cm.) diam.

$20,000-30,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 青花飲中八仙「蘇晉」盃 雙圈六字楷書款

詩文：蘇晉長齋繡佛前，醉中往往愛逃禪

來源:

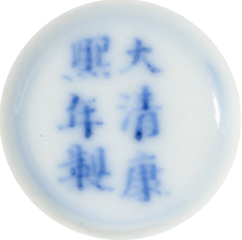
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

This rare blue and white cup depicts Su Jin, one of the 'Eight Immortals of the Wine Cup' celebrated in the Tang-dynasty poem *Yinzhong baxian ge* by the famous Tang poet Du Fu (AD 712-770). For a discussion of the poem and its popularity in the Qing dynasty see the footnote to the previous lot (1035), which depicts the 'immortal' Jiao Sui.

The present cup depicts the scholar Su Jin kneeling on a mat with an open sutra and a wine cup before him as he prays to a statue of Budai set upon a table in front of him. The back of the cup is inscribed with the corresponding verse from Du Fu's poem followed by a seal *shang*:

Su Jin has made a vow of abstinence before the embroidered Buddha,
But in his drunkenness he often likes to abandon the ritual.

Like the previous lot, the present cup is exceedingly rare. A similar example from the collections of T. Bushell and T.Y. Chao was sold at Christie's Hong Kong, 1 December 2009, lot 1895. More recently, an example formerly in the collections of Henry and Beatrice Goldschmidt and Mary Porter Walsh was sold in the sale *In His Majesty's Palm: Exquisite Imperial Porcelain from the Alan Chuang Collection*; Sotheby's Hong Kong, 8 April 2023, lot 54. A rare *doucai* example with Su Jin, also from the Mary Porter Walsh Collection, was sold at Christie's New York, 26 March 2010, lot 1397. A Kangxi-period *famille verte* version, without a mark, from the Reginald and Lena Palmer Collection, was sold at Christie's Hong Kong, 12 December 2024, lot 1501.



(mark)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1038 LEARN MORE

A PAIR OF YELLOW-ENAMELED BLUE-GROUND 'DRAGON' DISHES

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

10 in. (25.5 cm.) diam.

$40,000-60,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

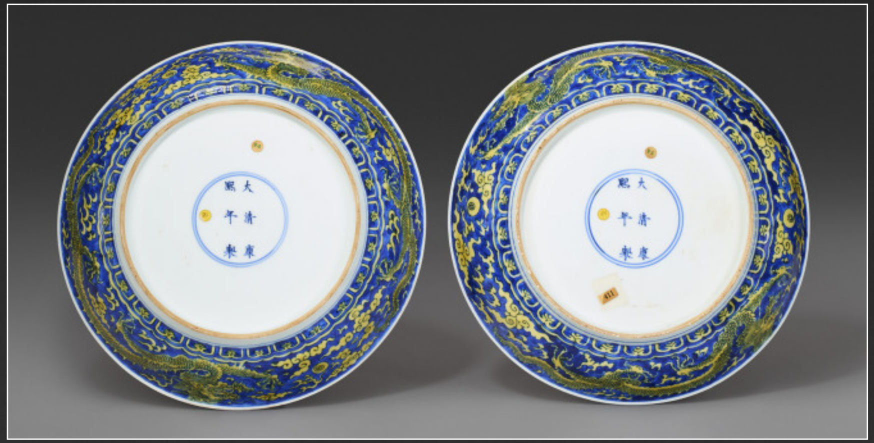
Thomas R. Vaughan (1908–1979) 珍藏

清康熙 藍地黃彩遊龍戲珠紋盤一對 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Compare a Kangxi-marked dish of this pattern in the collection of the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqi*, vol.1, Beijing, 2005, pp. 138-141, no. 36, and another one illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, no. 1047.



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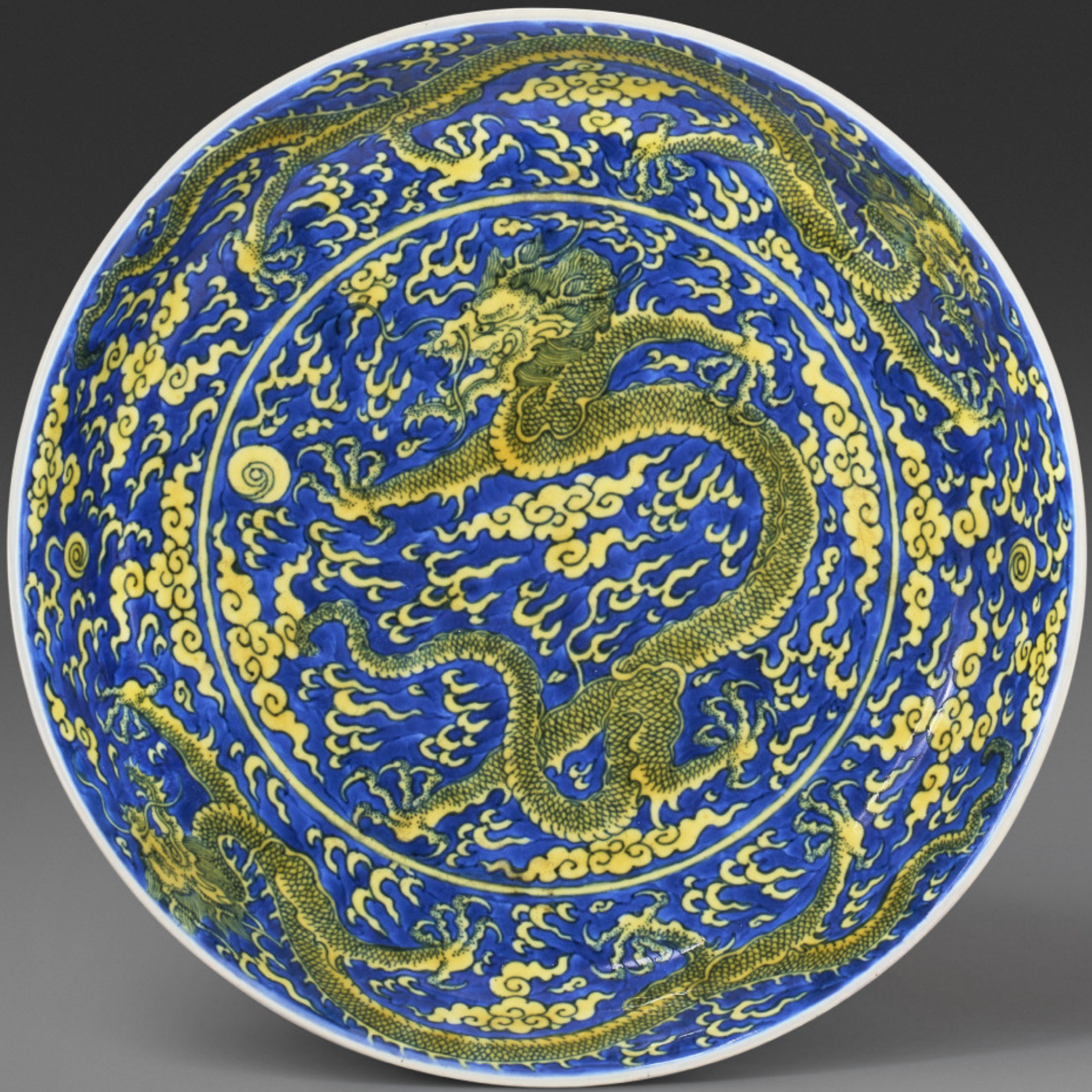
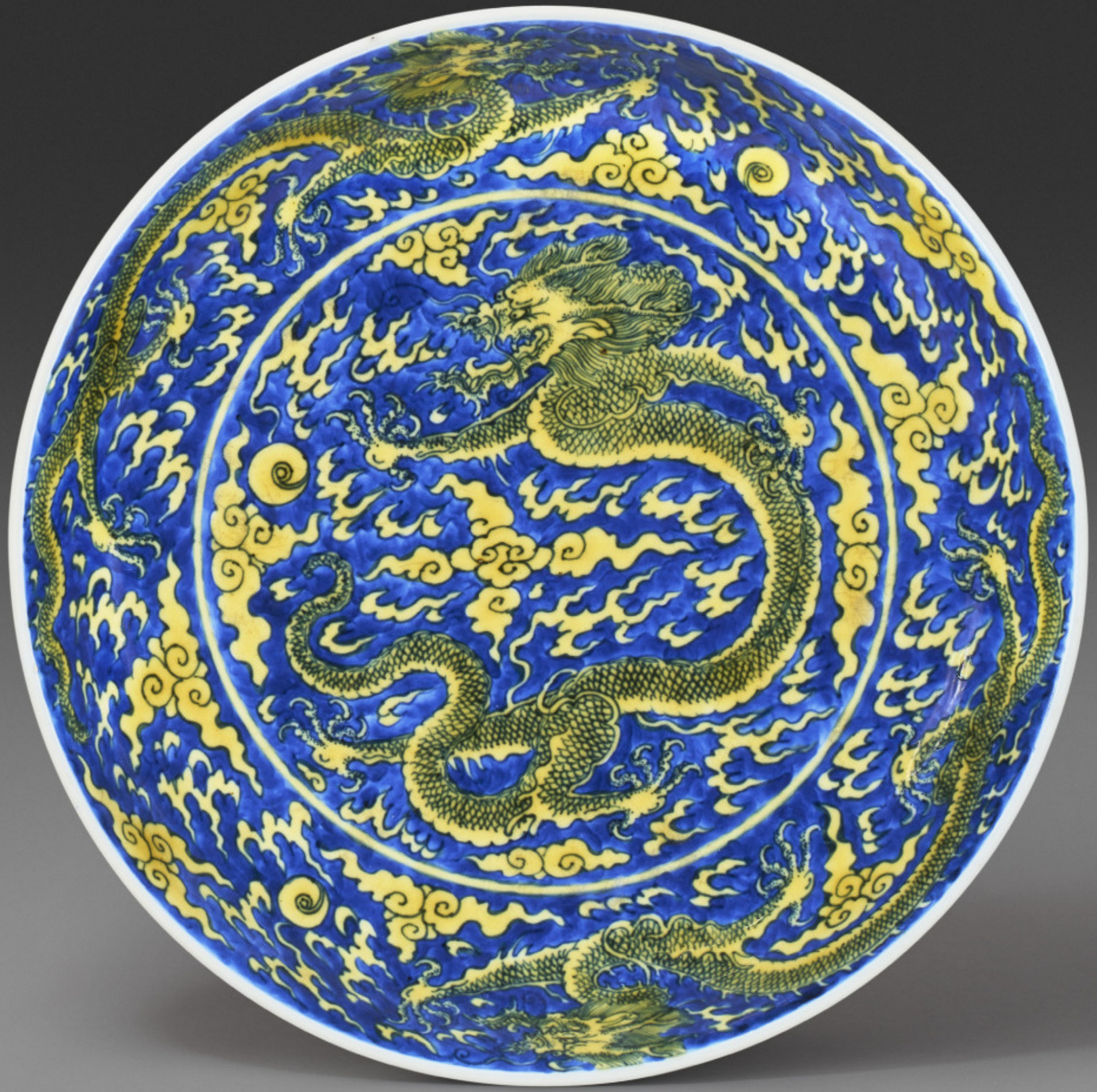
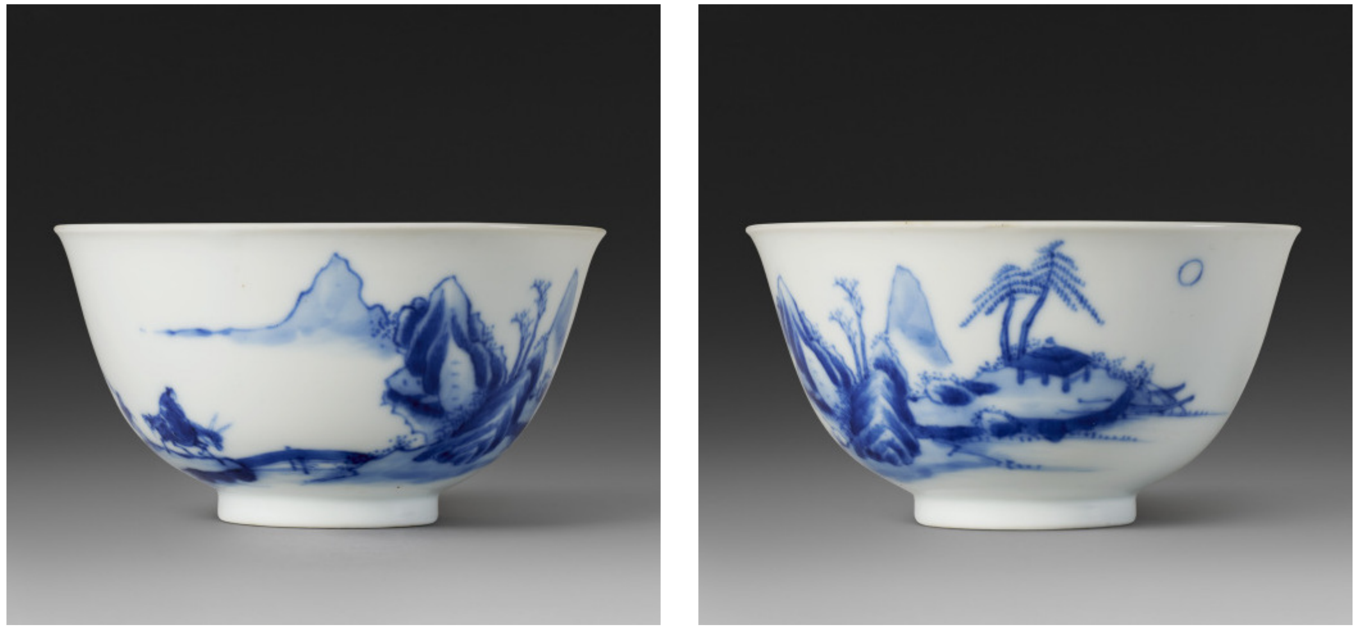






(two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1039 LEARN MORE

A BLUE AND WHITE 'MENG HAOREN' BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

3⅝ in. (9.2 cm.) diam., cloth box

$10,000-15,000

PROVENANCE:

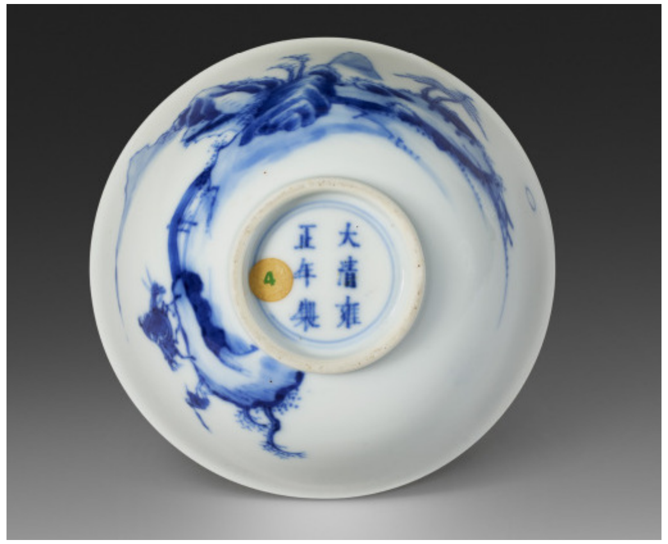
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 青花踏雪尋梅圖盌 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(base)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1040 LEARN MORE

A BLUE AND WHITE 'BIRD AND FLOWER' '*LANÇA* CHARACTERS' BOWL

YONGZHENG PERIOD (1723-1735)

The interior of the bowl is decorated with a stylized double *vajra* enclosing five *lança* characters and the base is inscribed with an apocryphal Chenghua mark.
3¾ in. (9.6 cm.) diam.

$20,000-30,000

PROVENANCE:

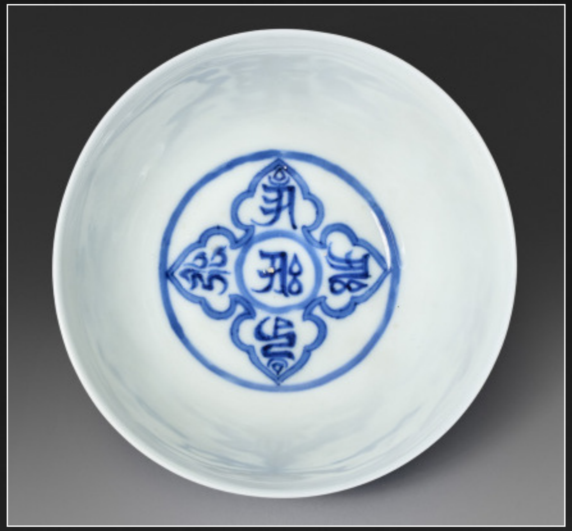
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

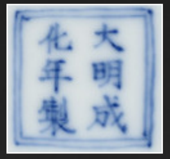
清雍正 青花枇杷花鳥圖梵文盌

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(interior)



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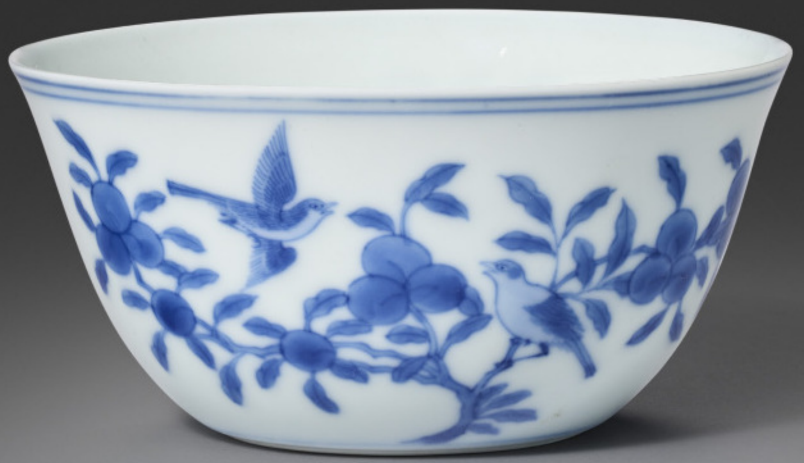
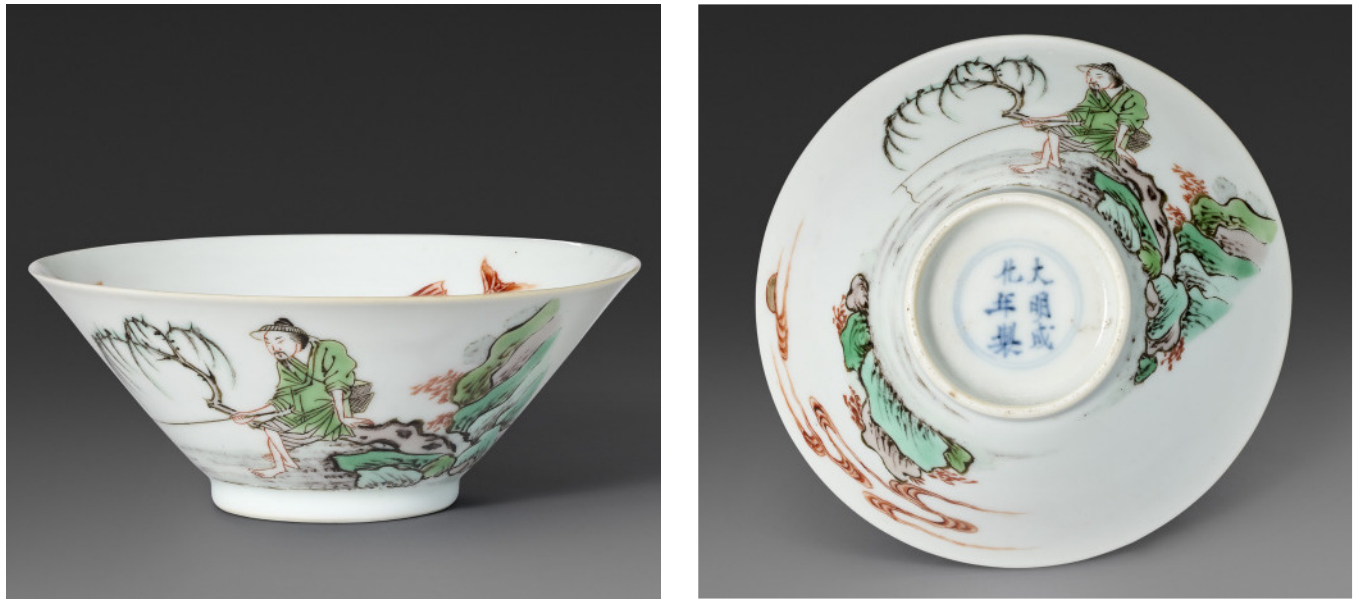




1041 (two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1041 LEARN MORE

A *FAMILLE VERTE* CONICAL CUP

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Chenghua mark.
3⅞ in. (9.9 cm.) diam.

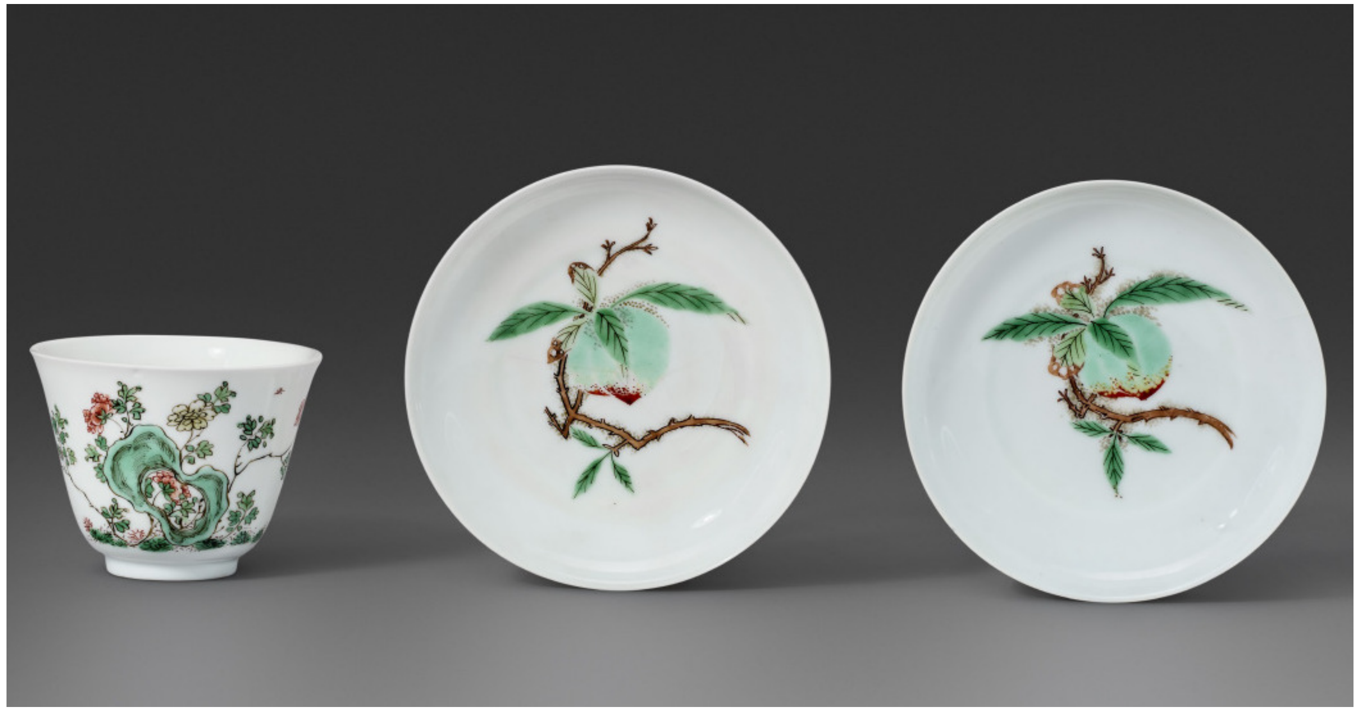
$6,000-8,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 五彩漁翁垂釣圖笠式盃

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1042

Property from the Collection of Thomas R. Vaughan (1908-1979)

1042 LEARN MORE

A RARE PAIR OF *FAMILLE VERTE* 'PEACH' SAUCERS

KANGXI-YONGZHENG PERIOD (1662-1735)

Together with a *famille verte* cup, Kangxi period (1662-1722).
The saucers: 3¾ in. (9.5 cm.) diam.

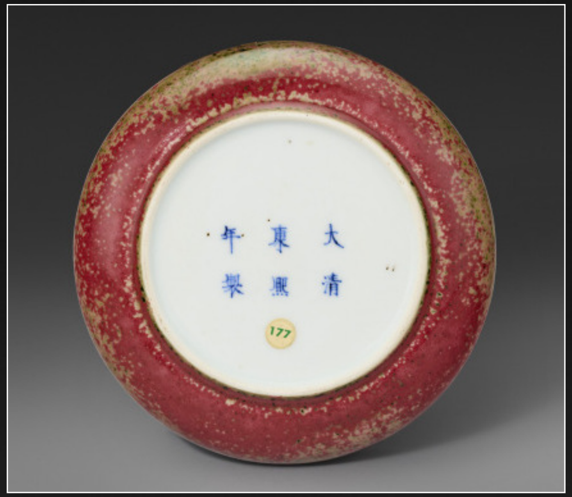
$5,000-7,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙/雍正 五彩桃紋碟一對

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1043 (base)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1043 LEARN MORE

A PEACHBLOOM-GLAZED BRUSH WASHER, *TANGLUO XI*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

4¾ in. (12 cm.) wide

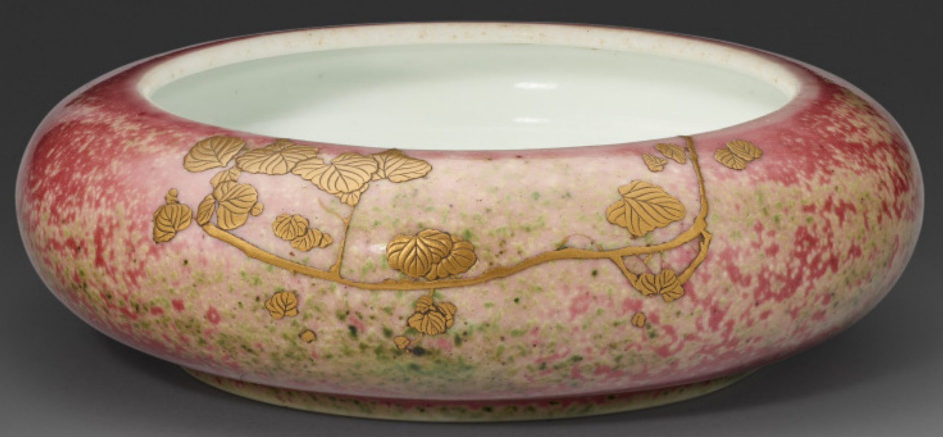
$20,000-30,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙 豇豆紅釉鏜鑼洗 六字楷書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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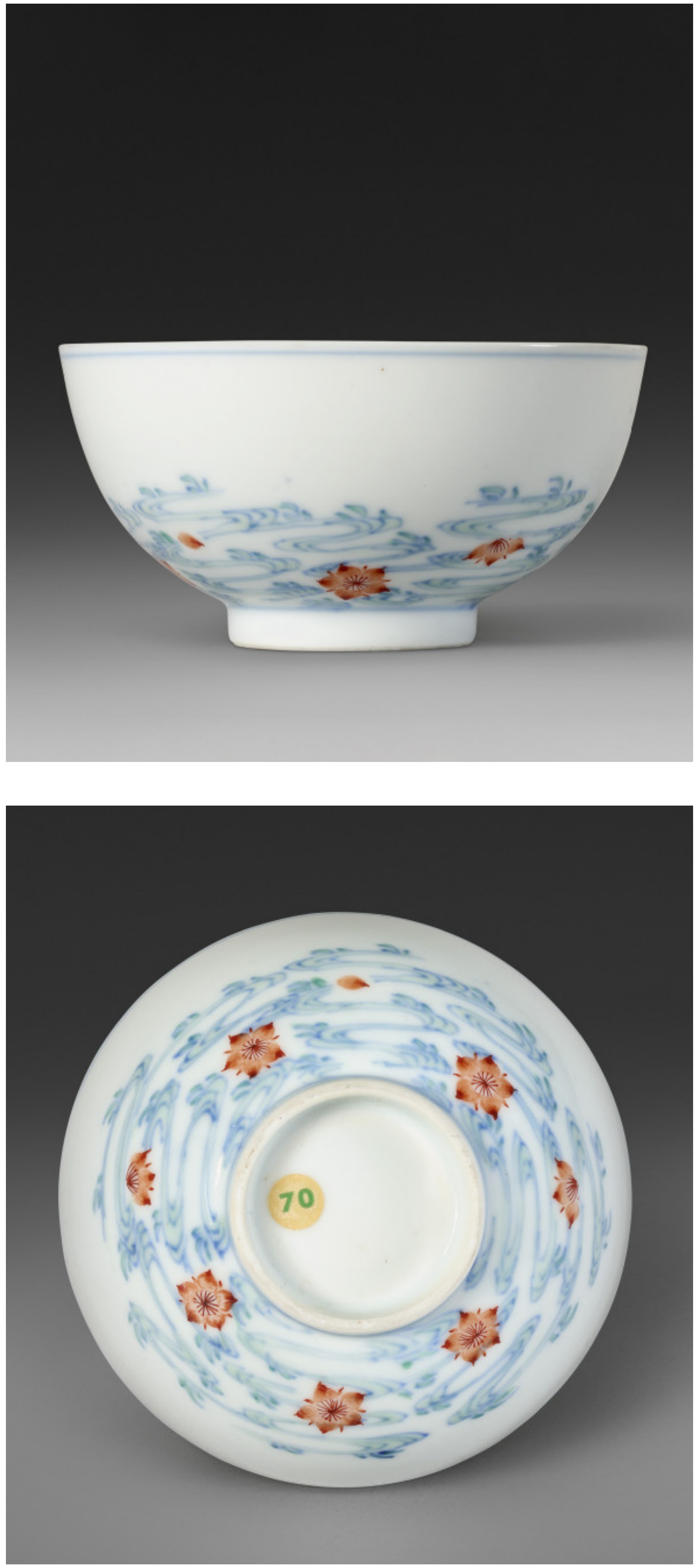


1044 (two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1044 LEARN MORE

A RARE *DOUCAI* 'PRUNUS BLOSSOMS ON WAVES' BOWL

YONGZHENG PERIOD (1723-1735)

3½ in. (8.9 cm.) diam.

$10,000-15,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

The design of this bowl is referred to as *luo hua liu shui* (falling flowers on flowing water), a motif popular in Ming dynasty poetry and painting (see S. Pierson, *Designs as Signs: Decoration and Chinese Ceramics*, London, 2001, p. 51). A bowl with a very similar design, but with the addition of an apocryphal Chenghua mark, is published by R. Scott, "Further Discoveries from the Imperial Kiln Site at Jingdezhen," *Orientations*, vol. 23, no. 4, April 1992, p. 55, fig. 24. The design itself is based on Chenghua-period prototypes, exemplified by a *doucai* bowl with the same *luo hua liu shui* design, excavated at Jingdezhen published by ibid., fig. 25. This cup is the only known Chenghua-period example decorated with this motif. An exquisite *doucai* moon flask dated to the Yongzheng period with a similar design of a prunus branch over flowing water was sold at Christie's New York, 23 March 2023, lot 1060.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 鬥彩落花流水紋盌

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Property from the Collection of Thomas R. Vaughan (1908-1979)

1045 LEARN MORE

A VERY RARE SMALL *DOUCAI* 'MEDALLION' BOTTLE VASE

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

5½ in. (14 cm.) diam.

$30,000-50,000

PROVENANCE:

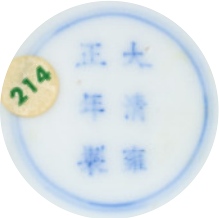
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 鬥彩團花鳥圖膽瓶 雙圈六字楷書款

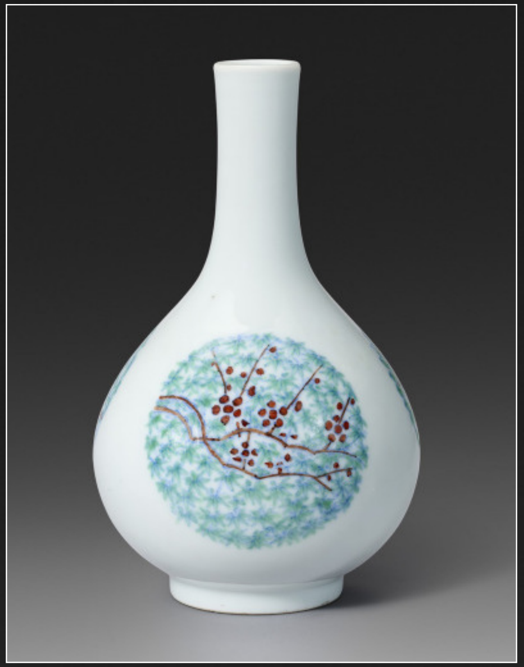
來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

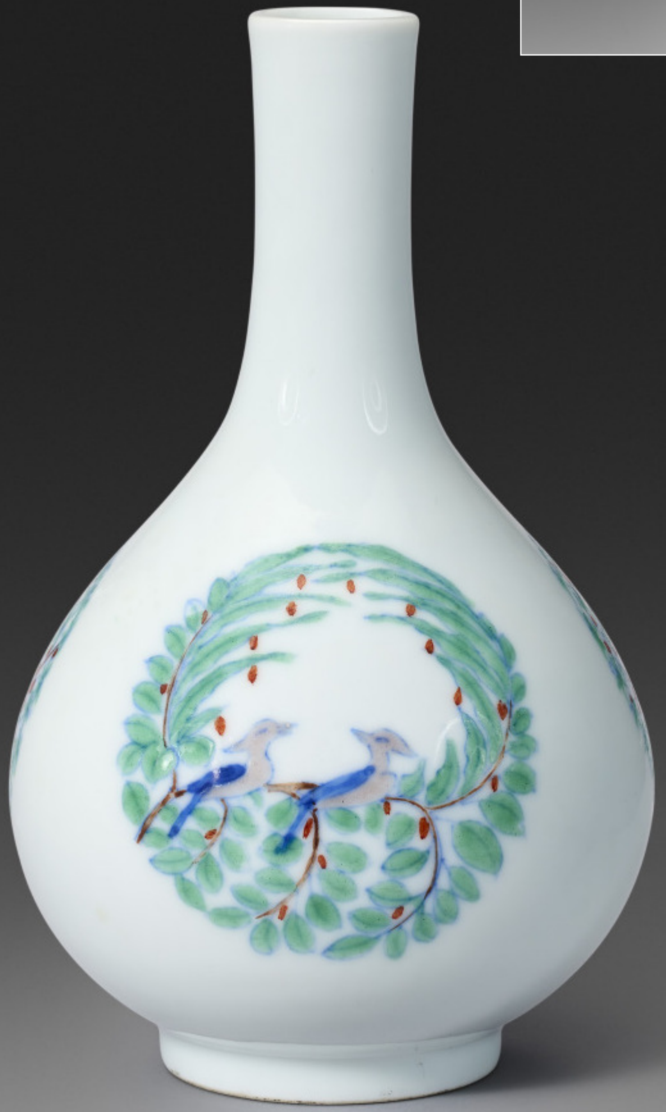


1045 (mark)

This elegant bottle vase is painted with three decorative medallions: two depict a flowering prunus branch on a bamboo-leaf lattice ground and the third is decorated with a pair of birds wreathed in a bough studded with red berries. The prototype for this design can be found on small *doucai* cups made during the Chenghua period (1465-1487), where the exterior is decorated with four medallions, two of birds on branches and two of bamboo and prunus. A pair of such Chenghua-period cups is in the collection of the National Palace Museum, Taipei (acc. nos. 故瓷005251N000000000 and 故瓷005252N000000000) and the former cup is illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware, 1465-1487*, Taipei, 2003, pl. 169. A *doucai* Chenghua-marked wine cup of the same design formerly in the collection of Sir Harry and Lady Garner, but dated to the Yongzheng period (1723-1735), was illustrated in The Oriental Ceramic Society, *Catalogue of an Exhibition of the Ceramic Art of China*, London, 1971, no. 214.



1045 (another view)



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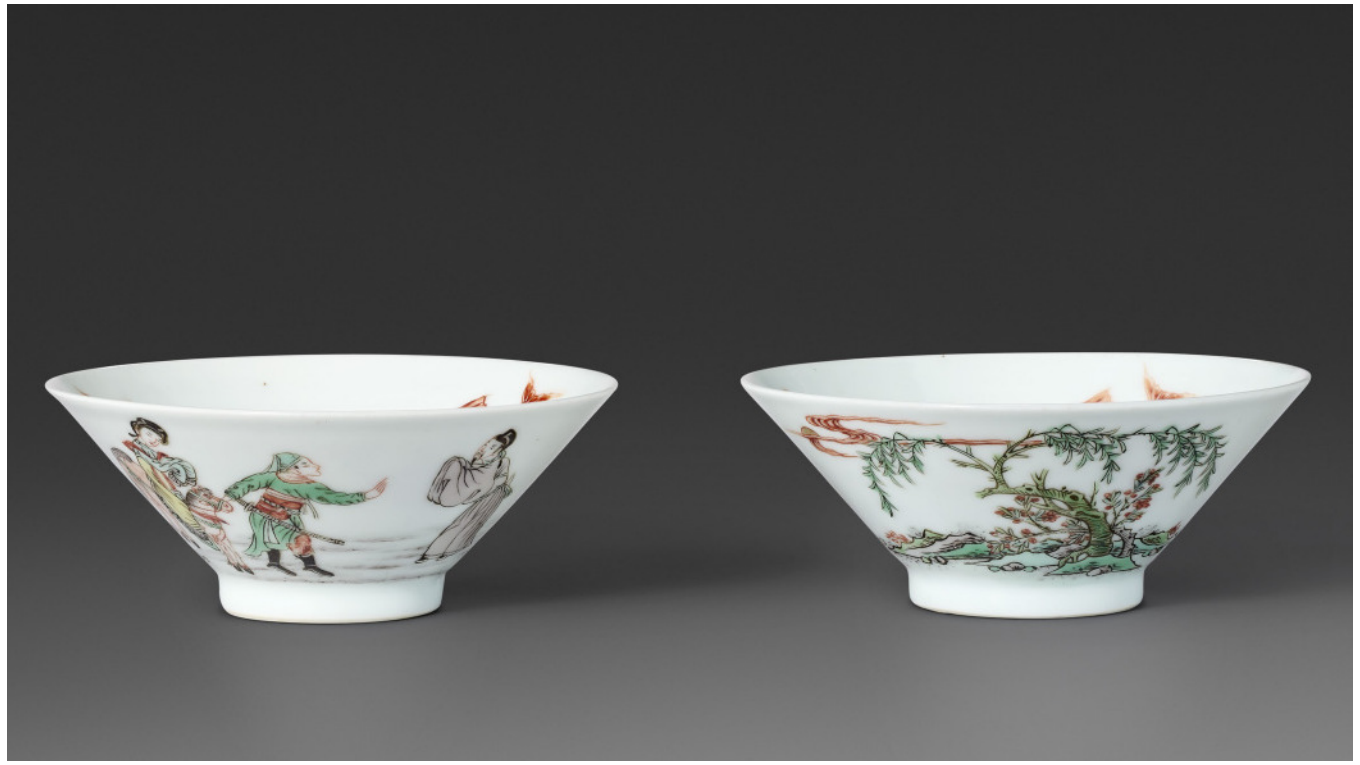


Property from the Collection of Thomas R. Vaughan (1908-1979)

1046 LEARN MORE

A PAIR OF *FAMILLE VERTE* CONICAL CUPS

KANGXI-YONGZHENG PERIOD (1662-1735)

The base of each cup is inscribed with an apocryphal Chenghua mark.
Each 3⅞ in. (9.9 cm.) diam.

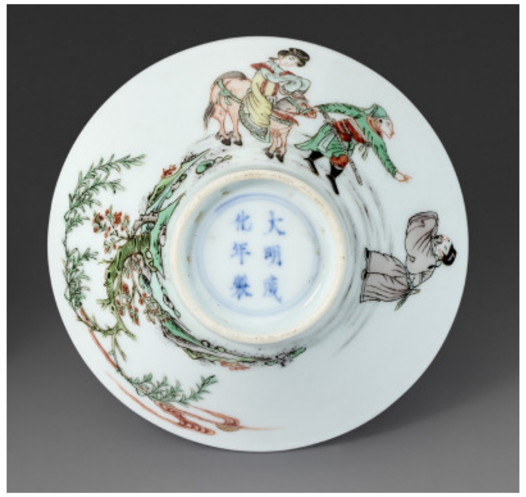
$10,000-15,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清康熙/雍正 五彩人物故事圖笠式盃一對

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(base of one)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1047 LEARN MORE

A RARE *FAMILLE ROSE* MALLET VASE

YONGZHENG PERIOD (1723-1735)

The base is inscribed with a double axe-head mark in underglaze blue within a double circle.
7½ in. (19.1 cm.) high

$15,000-25,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

EXHIBITED:
New York, Parke-Bernet Galleries, The National Antique and Art Dealers Association of America, *Art Treasures Exhibition*, 24 May-7 June 1967.

LITERATURE:
The National Antique & Art Dealers Association of America, *Art Treasures Exhibition*, New York, 1967, no. 396.

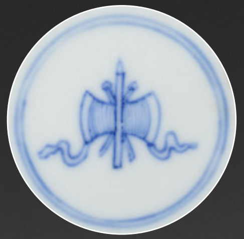
Thomas R. Vaughan (1908–1979) 珍藏

清雍正 粉彩仕女嬰戲圖搖鈴尊

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

展覽:
紐約，Parke–Bernet Galleries，The National Antique and Art Dealers Association of America，「Art Treasures Exhibition」，1967年5月24日–6月7日

出版:
The National Antique & Art Dealers Association of America，《 Art Treasures Exhibition 》，紐約，1967年，編號396



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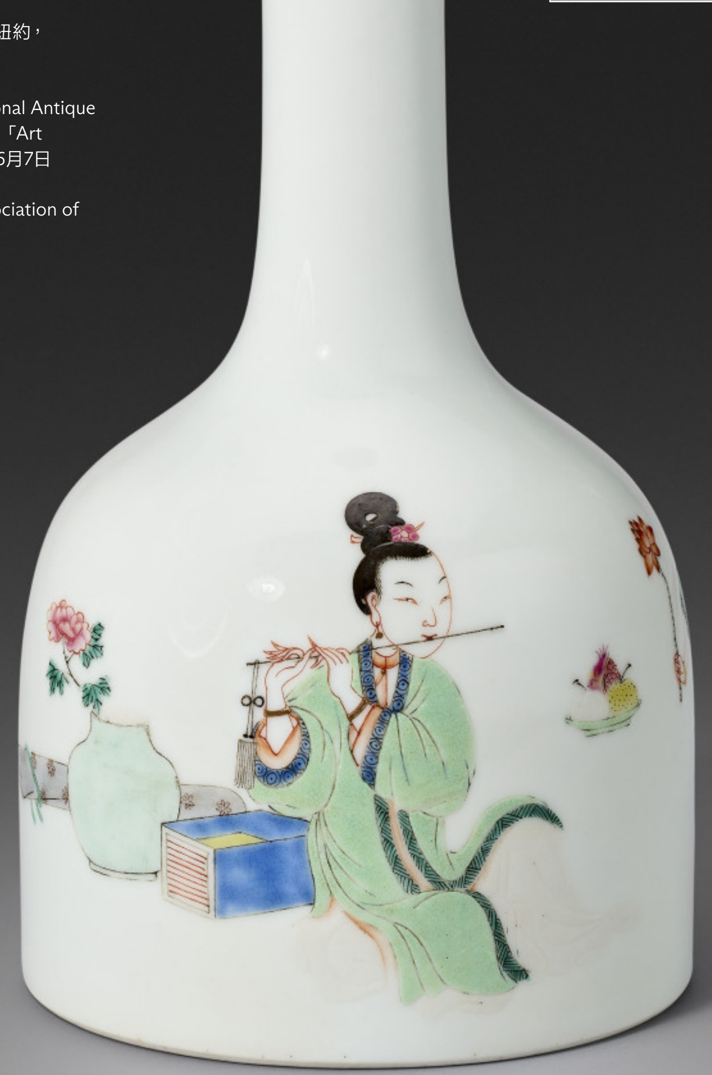
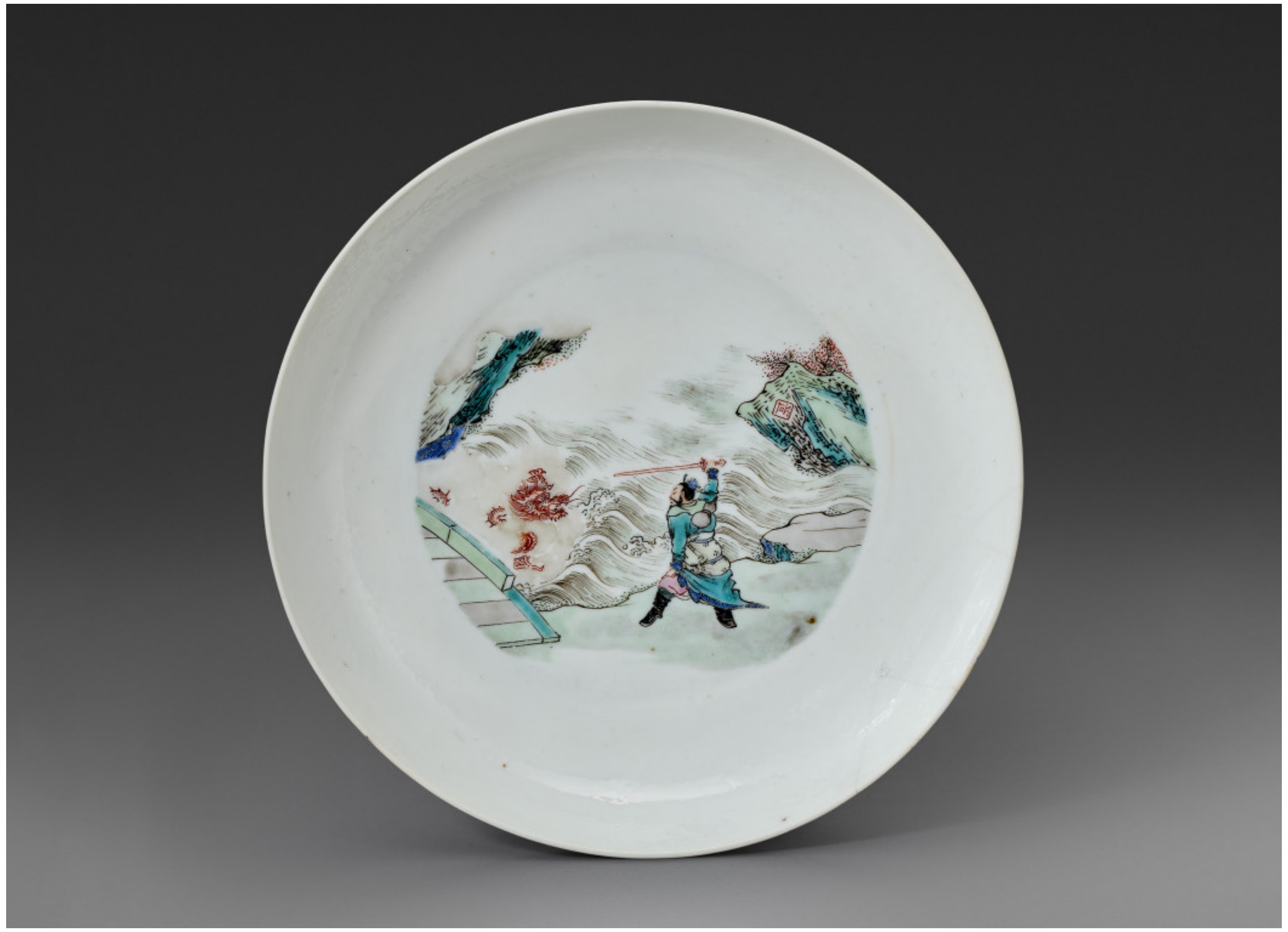


(another view)



Property from the Collection of Thomas R. Vaughan (1908-1979)

1048 LEARN MORE

A VERY RARE *FAMILLE ROSE* AND *ANHUA*-DECORATED DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

7 7/16 in. (19 cm.) diam.

$10,000-15,000

PROVENANCE:

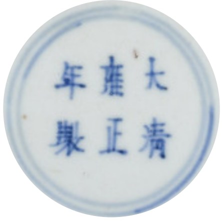
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 粉彩暗花李靖誅龍圖盤 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



(mark)

This finely painted dish depicts the early Tang dynasty general Li Jing (AD 571-649). Li Jing was the father of Nazha, a famous Chinese mythical figure, present in both Buddhism and Daoism, a protector of children, and depicted in the Ming dynasty novel, *Fenshen Yanyi*. The central image on this dish shows Li Jing preparing to slay a *jiaolong*, a mythical aquatic dragon, as it emerges from waves. According to Chinese myth, the slaying of this dragon is thought to prevent a flood. The story symbolizes martial valor and steadfast loyalty in safeguarding the peace and well-being of the people, with Li Jing venerated as a guardian deity. The cavetto of the dish is further decorated with dragons in *anhua*, or secret decoration.

This dish belongs to a rare group of dishes painted in similar style depicting historical scenes with a maker's mark, Bian Shi. The painterly style and soft shading and linear details of the ground and rocks evokes early Kangxi-period painting, suggesting that these dishes were made early in the Yongzheng period.

A Yongzheng-marked dish from this group decorated with a man and a boy, also decorated with *anhua* dragons, is in the collection of the Victoria & Albert Museum, acc. number c.760-1909. Another example, but depicting the famous story Li Guang shooting the stone, is in the collection of the Palace Museum, Beijing, and is illustrated in *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty II: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and Imperial Collection of the Palace Museum*, Beijing, 2016, pp. 664-5, no. 296.

Property from the Collection of Thomas R. Vaughan (1908-1979)

1049 LEARN MORE

A VERY FINELY DECORATED *FAMILLE ROSE* CUP

YONGZHENG SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

3¾ in. (9.6 cm.) diam.

$30,000-50,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

EXHIBITED:

New York, Parke-Bernet Galleries, The National Antique and Art Dealers Association of America, *Art Treasures Exhibition*, 24 May-7 June 1967.

LITERATURE:

The National Antique & Art Dealers Association of America, *Art Treasures Exhibition*, New York, 1967, no. 394.

A Yongzheng-marked *meiping* with a similarly-rendered Daoist figure carrying a flower basket in a landscape in the collection of the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum – 39 – Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 60, no. 50.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 粉彩瑞鶴獻壽圖盃 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

展覽:

紐約，Parke–Bernet Galleries，The National Antique and Art Dealers Association of America，「Art Treasures Exhibition」，1967年5月24日–6月7日

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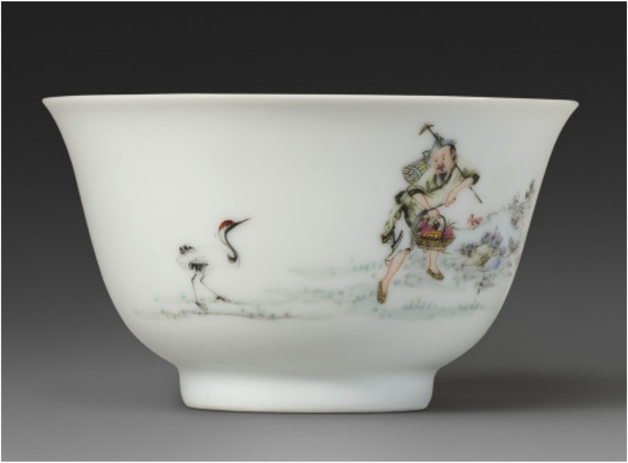

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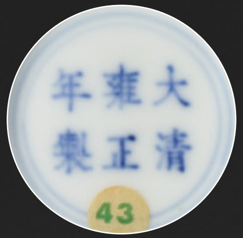

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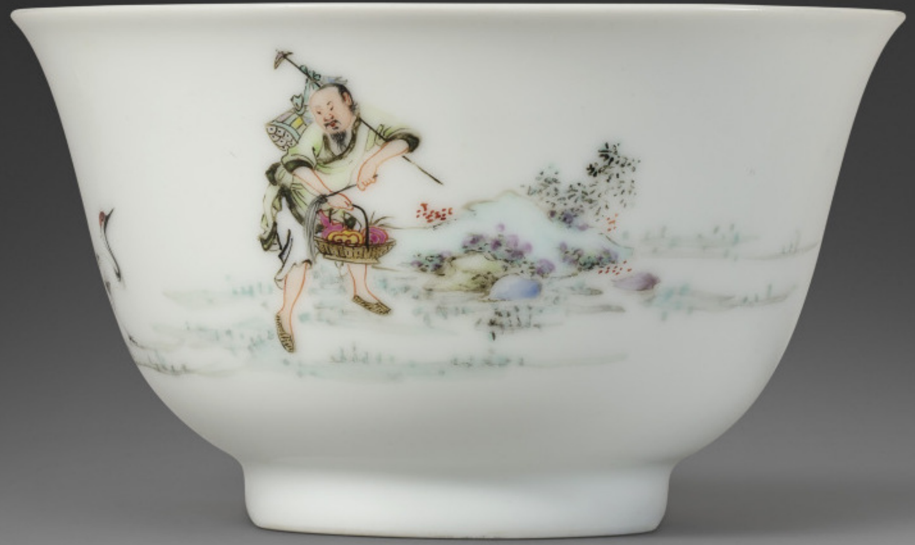


Floral Celebrations:
Three Yongzheng *yuzhi* red-ground porcelains

Rosemary Scott, *Independent Scholar*

朱華錦萼：雍正御製紅地彩瓷三品

蘇玫瑰 獨立學者

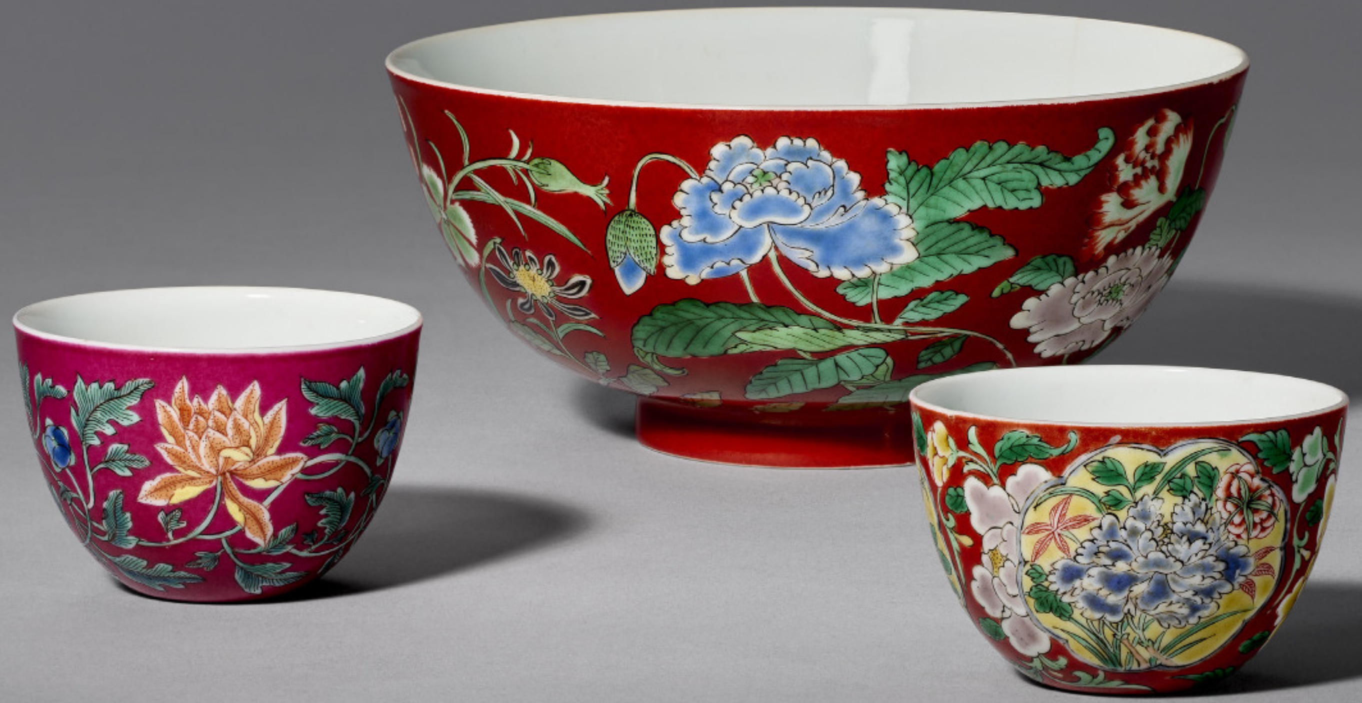
(Lots 1050–1052)

The three imperial porcelain vessels which form the focus of this essay were inherited from the collection of Thomas R. Vaughan (d. 1979), who was born in Little Rock, Arkansas, in 1908. After graduating from the Law School of George Washington University in 1935, he worked in private practice and for the Federal Government in Washington, D.C., before joining the legal department of the Freeport Minerals Company of New York in 1942. Thomas Vaughan became the company's executive vice president and general counsel, prior to taking over as president in 1968 and being appointed chairman of the board and chief executive officer in 1969. His fine Qing dynasty porcelain collection was largely purchased from the prestigious gallery of Frank Caro (1904-80). Caro was a longtime associate of the famous dealer in Asian art C.T. Loo (Lu Qingzhai), and in the 1950s took over the running of his gallery on 57th Street, New York. Asian art acquired from this gallery is to be found in many major international museum collections.

All three of the current vessels are decorated with finely-painted overglaze enamel floral designs against red grounds. In China the colour red is associated with happiness and celebration, and so each of these vessels was probably made to mark some auspicious occasion. Two of the porcelains have coral-red grounds, coloured with iron oxide, while the third has a ruby-red ground, which owes its colour to colloidal gold. The size and shape of the two tub-shaped cups – one with ruby-red ground and one with coral-red ground, suggests that they may date to the early part of the Yongzheng reign, since small, relatively deep, tub-shaped cups, without foot rings but with slightly recessed bases, and with straight mouth rims are more characteristic of the Kangxi reign. A Kangxi cup of similar shape and size, with a four-character Kangxi *yuzhi* mark in rouge enamel, and decorated with pale blue panels reserved against a ruby ground, from the Qing court collection, is preserved in the Palace Museum, Beijing (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasure of the Palace Museum*, 39, Hong Kong, 1999, p. 11, no. 9). It is interesting to note that two other tub-shaped cups of similar size and shape, which bear almost identical decoration of multicoloured flowers against an egg-yolk yellow ground – one with a blue enamel four-character Kangxi *yuzhi* mark and the other with a blue enamel four-character Yongzheng *yuzhi* mark – are in the collections of C. P. Lin and Sir Percival David, respectively (see Rosemary Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 119, nos. 129 and 130). The closeness of form and decoration of these two yellow-ground cups also suggests that the Yongzheng example was made in the early years of the reign – shortly after the Yongzheng Emperor succeeded

今論御瓷三品，皆屬湯睿文（Thomas R. Vaughan，1979年卒）家族舊藏。湯氏1908年生於美國阿肯色州小石城，1935年畢業於喬治華盛頓大學法學院，初於華府執業，後任職聯邦政府，1942年轉任紐約自由港礦業公司（Freeport Minerals Company of New York）法務部，歷任副總裁、總法律顧問，1968年升任主席，翌年出任董事長暨行政總裁。湯氏雅好清瓷，典藏多來自紐約第五十七街法蘭克・卡羅（Frank Caro）藝廊。卡羅為亞洲藝術鉅掔盧芹齋舊部，1950年代接掌其業，經手之東方藝術珍品，今遍佈寰球知名博物館。

三品皆為紅地釉上彩器，同飾花卉圖案，雍容妍麗，巧奪天工。中華文化素尚朱紅，凡遇喜慶嘉會，每取之兆吉呈祥，故三器或為祝頌獻壽之用。其一盃一盌施珊瑚紅地，另一盃則用胭脂紅地。雙紅並陳，發色有別，前者含鐵，後者帶金，各有千秋，皆臻其美。兩盃小巧，無圈足，底微凹，直口，深腹，或出自雍正初年。此器一作酒圓，與康熙朝形制一脈相承。北京故宮藏一胭脂紅地粉藍開光盃，底書紅彩「康熙御製」四字款，形制與本盃相類，見《故宮博物院藏文物珍品大系：琺瑯彩・粉彩》，1999年，頁11，圖版9。尚有兩例尺寸、形制、紋飾相若，俱飾蛋黃地花卉，皆落青花四字款，一書「康熙御製」，一書「雍正御製」，分別為練松柏與大維德爵士舊藏，殊堪比對，見蘇玫



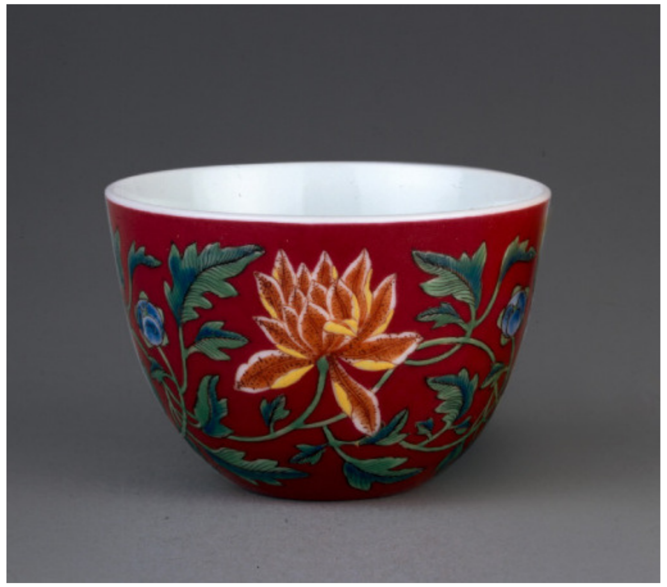


Fig.1 *Falangcai* cup with flowers on a dark red ground, Qing dynasty, Yongzheng period (1723-1735), The British Museum Collection, Museum number PDF.834. © The Trustees of the British Museum.

圖一 清雍正 暗紅地花卉紋琺瑯彩盃，大英博物館珍藏，館藏編號PDF.834，© The Trustees of the British Museum

to the Kangxi Emperor's throne. The majority of the small tub-shaped cups of the Yongzheng reign appear to be slightly shallower than the current ruby-ground and coral-ground cups, as well as the yellow-ground cups. An early Yongzheng date for the current red-ground cups is also suggested by palace archival records, which note that on the 16th day of the 7th month of the 4th year of the Yongzheng reign (1726), twenty-four 'first class red-ground *falang* wine cups', with *zitan* trays, were presented to the Emperor, possibly a reference to wine cups similar to the present examples.

The rare Yongzheng ruby-ground wine cup is superbly painted in jewel-like colours. Those used to create the graceful floral scroll which encircles the exterior of the cup are of a brilliance and clarity that enables them to stand out against the ruby-coloured ground, producing an overall design of particular richness. Two similar cups have been published from important international collections. One is in the collection of Sir Percival David (1892-1964), and is published in *Illustrated Catalogue of Qing enamelled Wares in the Percival David Foundation of Chinese Art,* London, revised edition, 1991, pp. 28 and 32, PDF 834 **(Fig. 1)**. Sir Percival David acquired the cup from another well-known collector, Charles Russell (1866-1960), who had published it in 1930 in an article entitled 'A Series of Ch'ing bowls made by Imperial Order' in *The Collector,* vol. XI, 1930, pp. 202-208. Another similar cup was formerly in the famous T.Y. Chao (1912-99) Collection, and was sold by Sotheby's Hong Kong, 4-5 November 1997, lot 1566,

The majority of surviving Yongzheng porcelains with ruby-red grounds are decorated with prunus blossom. A pair of *falangcai* Yongzheng tub-shaped cups with prunus blossom on a ruby-ground is in the collection of Mr. Alan Chuang (illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 278-281, no. 116), and a similar Yongzheng cup was sold by Christie's Hong Kong on 30 November 2016, Lot 3218 **(Fig. 2)**. Two Yongzheng *falangcai* cups, also decorated with plum blossom against a ruby ground, are in the Palace Museum, Beijing. They are both badly damaged and so are in the study collection (illustrated by the Palace Museum Research Centre in *Gugong Bowuyuan cang – Gu taoci ziliao xuancui* (Highlights of Ceramic Research Material in the Collection of the Palace Museum), vol. 2, Beijing, 2005, nos. 134-135; and also discussed and illustrated by Wang Jianhua in 'Gugong Bowuyuan gu taoci ziliao yanjiu', *Gugong Bowuyuan bashi huadan, gu taoci guoji xueshu yantaohui: lunwenji* (80th Anniversary of the Palace Museum, Proceedings of the International Conference on Academic Ceramic Research) Beijing, 2007, pp. 184-85. However, compared to the current cup, those with prunus blossom are limited in their colour palette, and cannot really compete with the current cup in terms of richness and brilliance of colour. The current cup employs yellow, orange, red, blue, several greens and black enamels to produce a floral scroll which both competes with and complements its rich ruby-red ground.

瑰，《Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain》，1992年，頁119，圖版129、130。二黃地盃形制相符，紋飾如一，觀其風格，推斷雍正盃或製於即位之初，時值康雍遞代，遺緒猶存。雍正朝缸形盃多較淺腹，然本紅地諸例與黃地盃同較深腹，應屬早期風格。清宮《活計檔》載，雍正四年七月十六日，內府進呈「琺瑯花抹紅地頭等磁酒圓二十四個（隨紫檀木盤）」，所載之器，或與本品類似，足資佐證。

雍正胭脂紅地花卉紋酒圓世所罕見，其彩繪精妙，色如珠玉，纏枝環繞，花綻如錦，所用諸色明亮澄澈，映襯紅地，愈顯華貴。大維德爵士舊藏一例，見大維德爵士基金會，《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》，1991年，頁28、32，編號PDF834（**圖一**），原為知名藏家查理斯・羅素（Charles Russell）所蓄，後者曾著文論及，發表於《The Collector》第11期，1930年，頁202–208。趙從衍舊藏一例，1997年11月4–5日經香港蘇富比拍賣，拍品編號1566。

傳世雍正胭脂紅地彩瓷，皆飾梅紋居多。例見莊紹綏珍藏一對雍正胭脂紅地琺瑯彩梅紋盃，見《中國瓷器：莊紹綏收藏》，2009年，頁278–281，編號116。另有一雍琺瑯彩胭脂紅地梅竹紋盃，2016年11月30日經香港佳士得拍賣，拍品編號3218（**圖二**）。北京故宮亦藏兩例，惟俱損毀，已列於研究藏品之列，見故宮博物院古陶瓷研究中心，《故宮博物院藏：古陶瓷資料選萃》，2005年，卷二編號134–135；王建華，《故宮博物院八十華誕：古陶瓷國際學術研討會論文集》，2007年，頁184–185。然梅紋諸例設色侷限，難與本盃絢彩爭輝。所用黃、橙、紅、藍、綠及墨等色，巧繪纏枝錦簇，映之紅地，韻致天成。

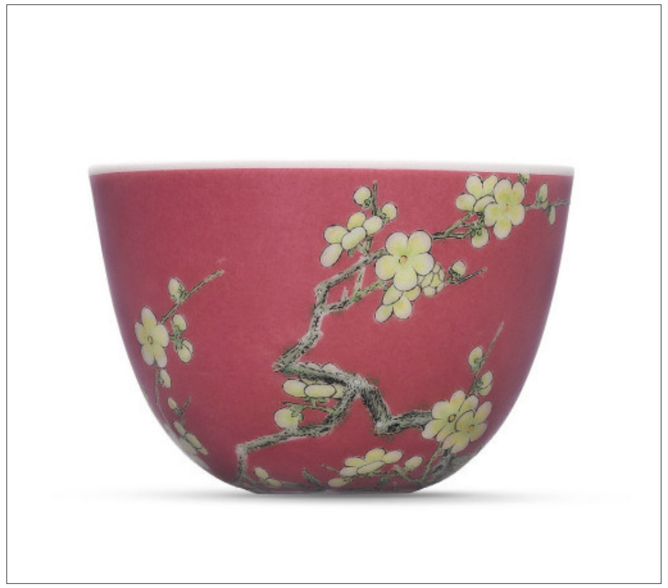


Fig.2 A fine and highly important *falangcai* ruby-ground 'prunus' cup, Yongzheng four-character mark in blue enamel and of the period (1723-1735), sold at Christie's Hong Kong, 30 November 2016, lot 3218.

圖二 清雍正 琺瑯彩胭脂紅地梅竹紋酒圓 藍料四字宋體字款, 香港佳士得，2016年11月30日，拍品編號3218

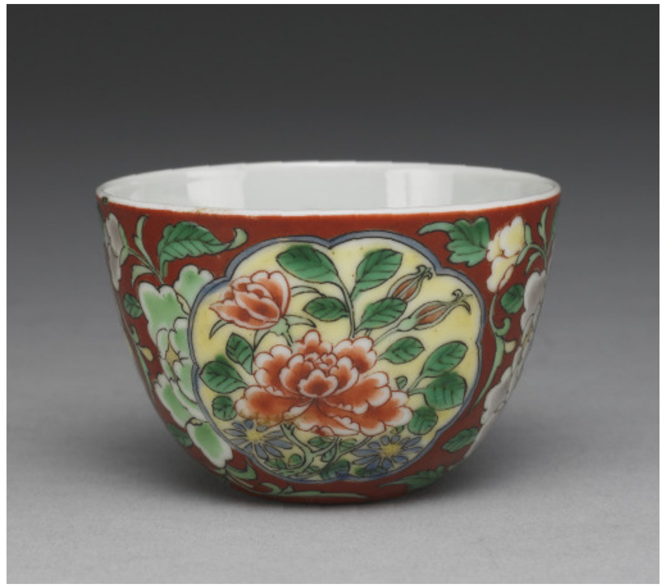


Fig.3 Cup decorated with panels of flowers on a red ground in *yangcai* painted enamels, Qing dynasty, Yongzheng period (1723-1735), © National Palace Museum, Taipei, 故瓷017751N000000000, CC BY 4.0 @ www.npm.gov.tw.

圖三 清雍正 洋彩瓷紅地開光花卉鍾，國立故宮博物院，台北，館藏編號：故瓷017751N000000000，CC BY 4.0 @ www.npm.gov.tw

The second of the two tub-shaped wine cups in the current group is also of a rare design and also probably dates to the early part of the Yongzheng reign. Its distinctive design comprises three lobed and framed cartouches containing floral sprays and with additional flowers appearing on the coral-red ground surrounding the cartouches. A pair of Yongzheng *yuzhi* red-ground tub-shaped cup of similar size and with the same decoration is in the collection of the National Palace Museum, Taipei (illustrated in *Qingdai hua falang tezhan mulu*, 清代畫琺瑯特展目錄 Painted enamels of the Ch'ing dynasty, Taipei, 1979, no. 42; and in *Porcelain with painted enamels of Qing Yongzheng period (1723-1735,* Taipei, 2014, pp. 62-3, no. 024) **(Fig. 3)**. The size and shape of all three of these cups correspond to those of the Kangxi ruby-ground cup in the collection of the Palace Museum, Beijing, discussed above ((illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasure of the Palace Museum,* 39, *op. cit.*, p. 11, no. 9). The Kangxi cup in Beijing also has three cartouches against a red ground – these containing floral sprays, with additional flowers outside of the cartouches. While the shape of the cartouches on the Kangxi and the Yongzheng cups is slightly different, the inspiration seems clear. A Yongzheng cup with

三品中之另一酒圓亦屬稀有，或同於雍正初年所燒。其紋飾佈局獨具匠心，繪團瓣形三開光，框內外綴錦花，延綿有致，溢彩流光。台北故宮藏例一對，尺寸、構圖與本品相似，見《清代畫琺瑯特展目錄》，1979年，編號42；《雍正朝琺瑯彩瓷器特展》，2014年，頁62–63，編號024（**圖三**）。三盃尺寸、形制與北京故宮所藏一康熙紅地盃相若，該盃亦飾三開光纏枝花卉，外繪餘花。各盃開光形狀雖略異，然雍正承康熙風猶可辨識。另有一雍正胭脂紅地開光花卉盃，見《故宮博物院藏文物珍品大系》，編號81，頁93，撇口，矮圈足，開光邊框用單線，異於本盃及上述各例之雙線。

餘品為一件珊瑚紅地花卉紋大盌，底書「雍正御製」青花雙框款。雍正紅地花紋盌尚有流傳，然本盌紋飾可謂最為繁複，所選花卉寓意深遠，繪萱草、罌

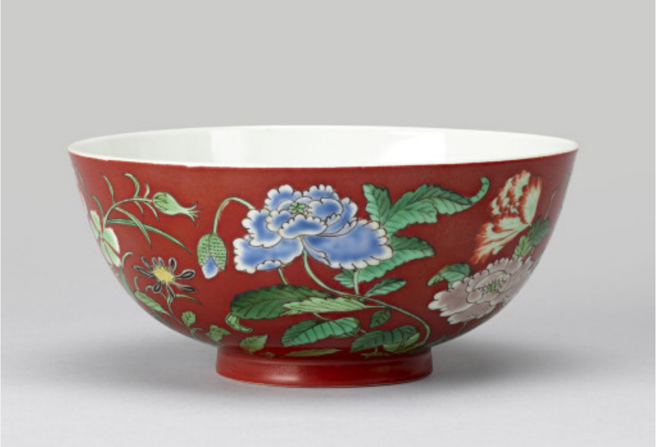


Fig.4 *Falangcai* enameled bowl with flower decoration, Qing dynasty, Yongzheng period (1723-1735), Musée national des Arts asiatiques - Guimet Collection. © Dist. RMN-Grand Palais / Art Resource, NY

圖四 清雍正 琺瑯彩花卉紋盌，法國國立吉美亞洲藝術博物館珍藏，©F Dist. RMN–Grand Palais / Art Resource, NY

ruby-ground, also from the Qing court collection and now in the Palace Museum, Beijing (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasure of the Palace Museum*, 39, *op. cit.*, p. 93, no. 81) has three cartouches with flowers. However, this cup has a flared mouth and stands on a low foot. Its cartouches have a single-line frame, as opposed to the double-line frames seen on the Beijing Kangxi tub-shaped cup, the coral-ground cups from the National Palace Museum, Taipei, and the present example.

Like the tub-shaped cups, the coral-red ground bowl in the current group bears an underglaze blue Yongzheng *yuzhi* mark within a double square on its base. While several Yongzheng variants of bowls with floral designs against a coral-red ground are known, the arrangement seen on this bowl appears to be the most complex and also the most delicately painted. The choice of flowers is also the most varied and the most auspicious. The daylilies *xuancao* 萱草 have a number of auspicious associations. *Xuan* is a metaphor for mother, and so daylilies honour one's mother. They are sometimes called *wangyoucao* 忘憂草 'the plant that dispels grief', or *yi'nancao* 宜男草 'boy-favouring herb'. In the case of the latter name, it was thought that, if a woman wore a daylily throughout her pregnancy, she would have a male child. The edible flower of this plant was not only used in cooking, but in medicine as an analgesic. Poppies, which also feature in the decoration on the bowl, also have several names. One of these is *yumeiren* 虞美人 Beautiful Yu, which refers to Yuji, the beautiful and passionately devoted concubine of the famous warrior Xiang Yu (233-202 BCE). Other names are *wucao* 舞草 'dancing herb', which refers to the fluttering of the flower's delicate petals in the breeze, and *lichuncao* 麗春草 'herb of beautiful spring'. Another name for poppies is *jinbeihua* 錦被花 'brocade blanket flower', and when, as on the bowl, the poppies are combined with peonies - *fuguihua* 富貴花 'the flower of wealth and honour', they suggest the phrase *yijin fugui* 衣錦富貴 'may you be clothed in brocade and enjoy wealth and honour' – a reference to the fact that in traditional China those who held high official posts wore brocade. Dianthus or pinks also appear on the bowl. They are relatively rare as a motif on Chinese ceramics, but on this vessel are well-painted in a range of vibrant colours. Indeed, their bright colours are among the things for which they are admired in China, along with their lovely fragrance and the fact that they have a long flowering season which extends from spring through summer. They have long stems and are usually planted in rock gardens and, as a result, they are known as *shizhu* 石竹 'rock bamboo'.

Yongzheng *yuzhi*-marked bowls with this design against a coral-red ground in *famille verte* enamels are also in collection of the Musée Guimet, Paris (illustrated in *La céramique chinoise ancienne*. Paris, 2015, p. 212) **(Fig. 4)**, another, formerly part of the Fonthill Heirlooms collection, is illustrated in the Oriental Ceramic Society exhibition catalogue *Iron in the Fire*, London, 1988, no. 54, while a further example was sold from the British Rail Pension Fund by Sotheby's Hong Kong, 16 May, 1989, lot 73, and two have been sold by Christie's Hong Kong – one on 29 April 2001, lot 551 and the other on 29 April 2002, lot 565 **(Fig. 5)**.

Interestingly, the particularly arrangement of flowers seen depicted in *famille verte* enamels on these bowls appears to have found such favour with the court that it was adapted to *famille rose* enamels, and appears on a small number of Yongzheng *yuzhi*-marked bowls decorated in that palette. The *famille rose* version can be seen on a bowl in the Asian Art Museum San Francisco (illustrated by Terese Tse Bartholomew, *The Hundred Flowers – Botanical Motifs in Chinese Art*, San Francisco, 1985, no. 18), and another, formerly in the collections of C.T. Loo and of Paul and Helen Bernat, sold by Christie's Hong Kong, 29 April, 2001, lot 550.

粟、石竹，極具巧思。萱草又名忘憂草、宜男草，象徵母親，婦人佩之以祈生貴子，亦具食用與藥用價值。罌粟又稱虞美人、舞草、麗春草、錦被花，與牡丹並列，寓「衣錦富貴」。石竹，於中國陶瓷裝飾中較罕，其莖修長，花色燦然，芳香縈紆，自春至夏不輟，多植於山石之旁，故名「石竹」。

同類雍正御製珊瑚紅地花卉紋盌尚有多例可參，法國吉美博物館藏一例，見《La céramique chinoise ancienne》，2015年，頁212（**圖四**）。放山居（Fonthill）舊藏一例，見《Iron in the Fire》展覽圖錄，倫敦東方陶瓷學會，1988年，編號94。英國鐵路退休基金舊藏一例，1989年5月16日經香港蘇富比拍賣，拍品編號73。香港佳士得拍賣兩例，分別為2001年4月29日，拍品編號551及2002年4月29日，拍品編號565（**圖五**）。

此類繁花構圖，深得清廷所尚，遂移用於粉彩，偶存於雍正御製粉彩盌。舊金山亞洲藝術博物館藏一例，見謝瑞華，《The Hundred Flowers》，1985年，編號18。盧芹齋及伯納特伉儷（Paul and Helen Bernat）先後藏一例，2001年4月29日經香港佳士得拍賣，拍品編號550。

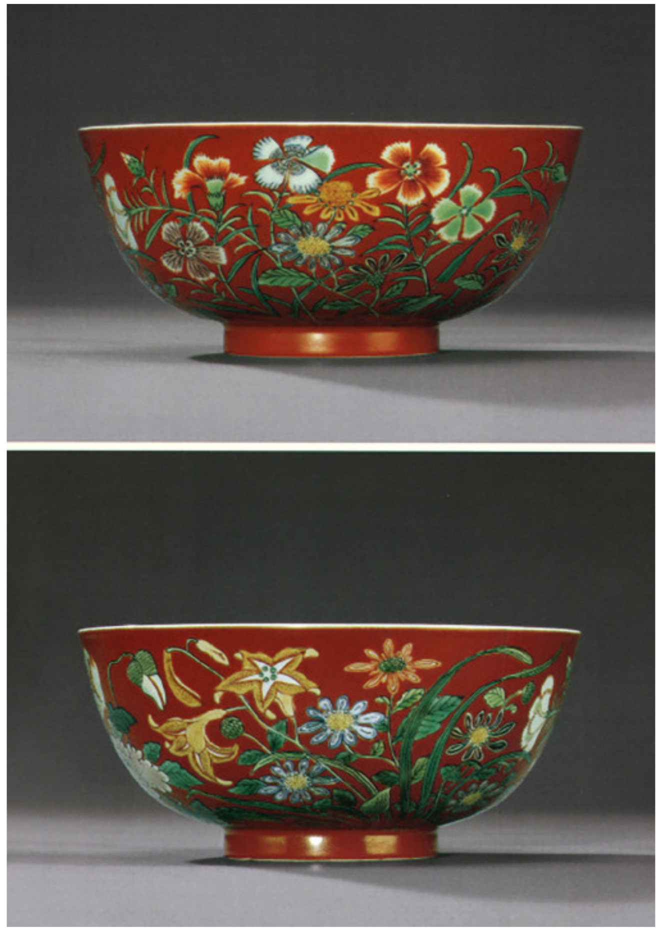


Fig.5 A fine imperial *famille* verte coral-ground bowl, Yongzheng yuzhi mark within a double square and of the period (1723-1735), sold at Christie's Hong Kong, 29 April 2002, lot 565.

圖五 清雍正 五彩珊瑚地盌 雙方框「雍正御製」楷書款，香港佳士得，2002年4月29日，拍品編號565

Property from the Collection of Thomas R. Vaughan (1908-1979)

1050 LEARN MORE

AN EXCEPTIONALLY RARE IMPERIAL RUBY RED-GROUND *FALANGCAI* 'INDIAN LOTUS' WINE CUP

YONGZHENG FOUR-CHARACTER *YUZHI* MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

2½ in. (6.4 cm.) diam.

$300,000-500,000

PROVENANCE:

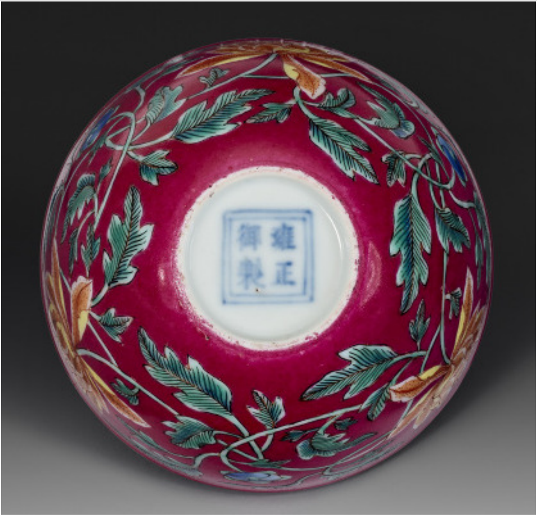
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 琺瑯彩胭脂紅地纏枝蕃蓮紋酒圓 「雍正御製」雙方框四字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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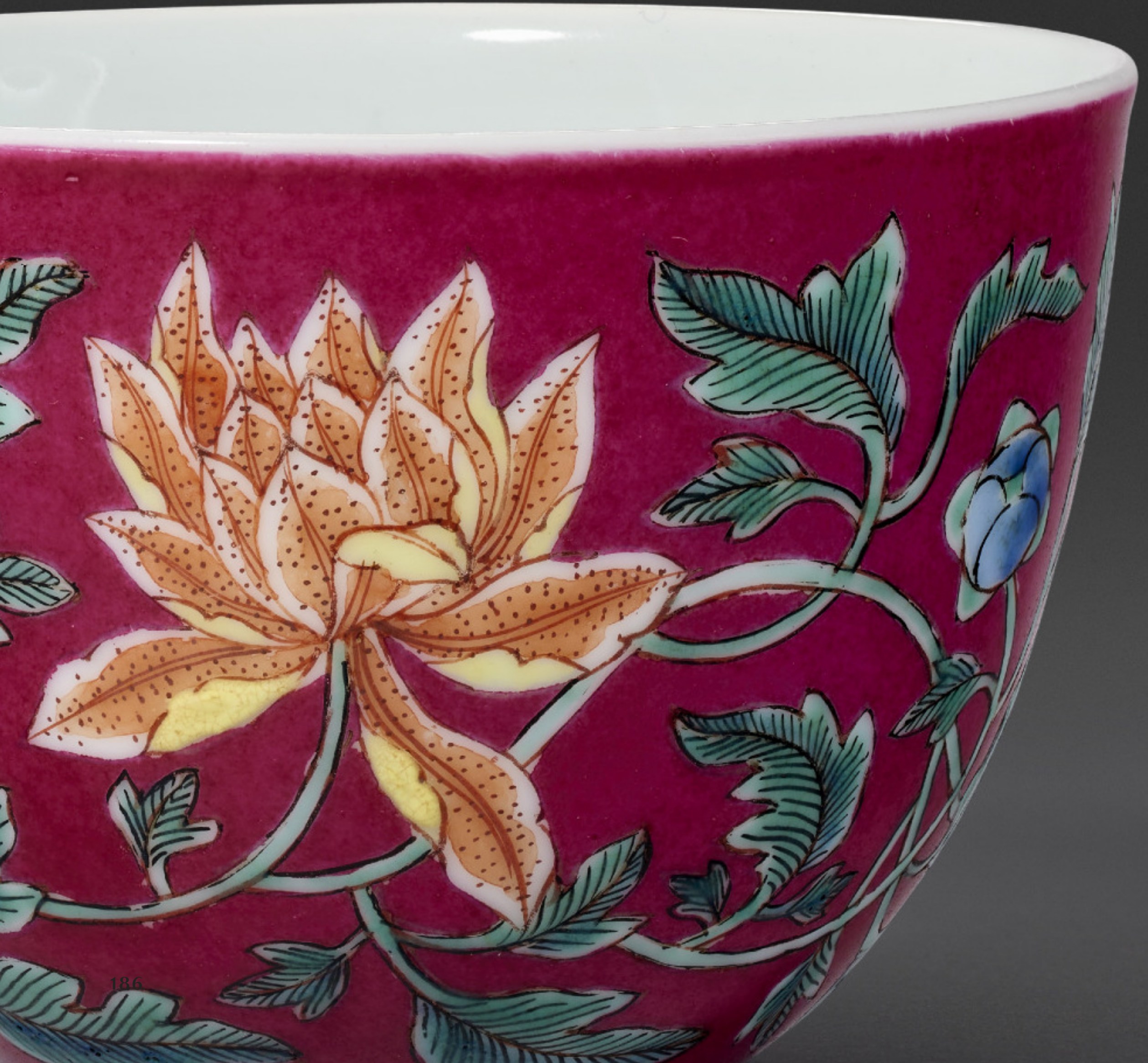
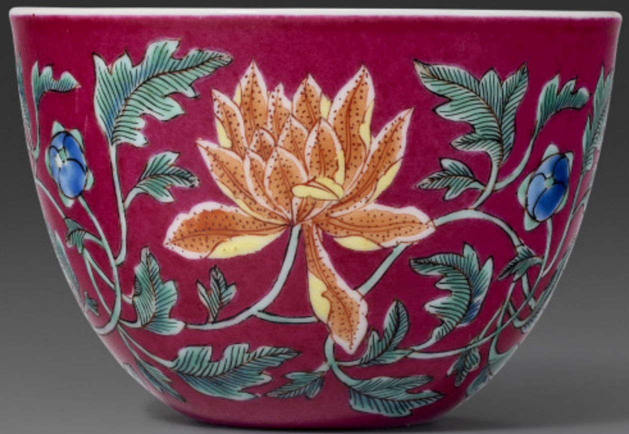
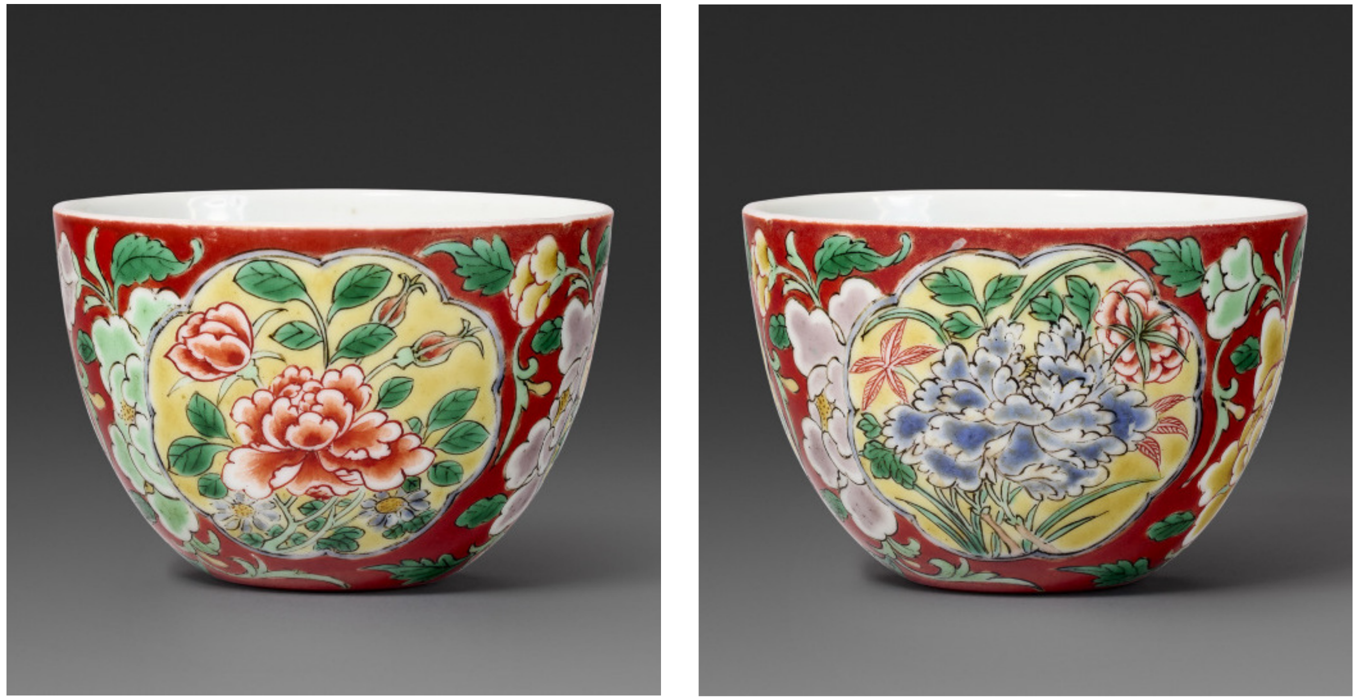






(additional views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1051 LEARN MORE

AN EXCEPTIONALLY RARE IMPERIAL CORAL-GROUND *FALANGCAI* 'FLORAL' WINE CUP

YONGZHENG FOUR-CHARACTER *YUZHI* MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

2½ in. (6.4 cm.) diam.

$300,000-500,000

PROVENANCE:

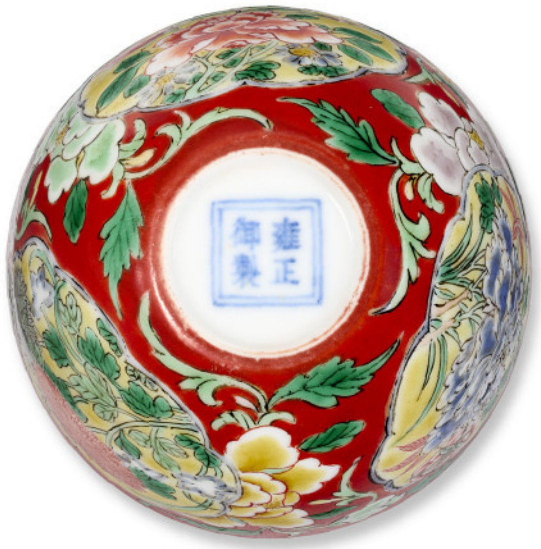
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 琺瑯彩珊瑚紅地開光花卉紋酒圓
「雍正御製」雙方框四字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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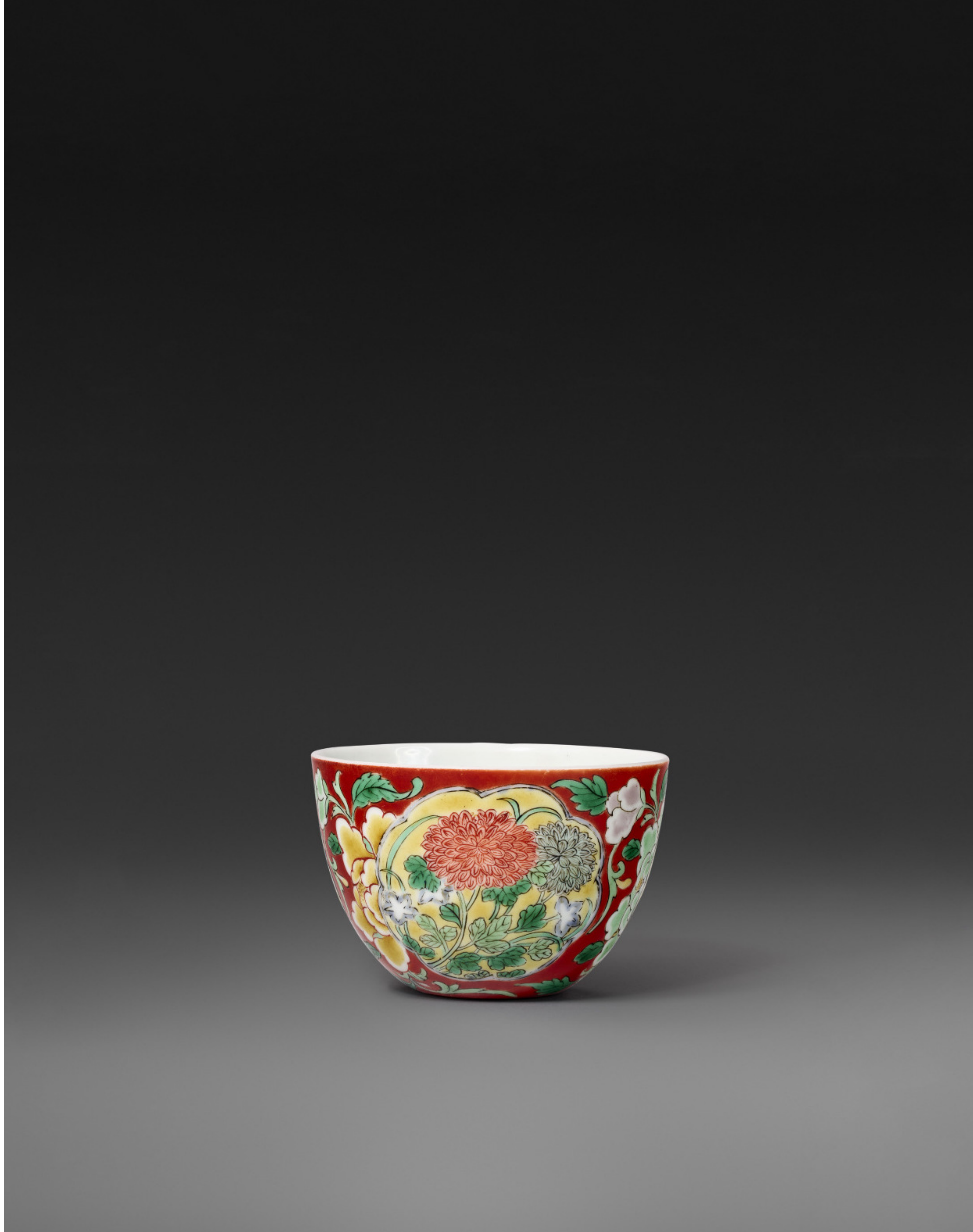
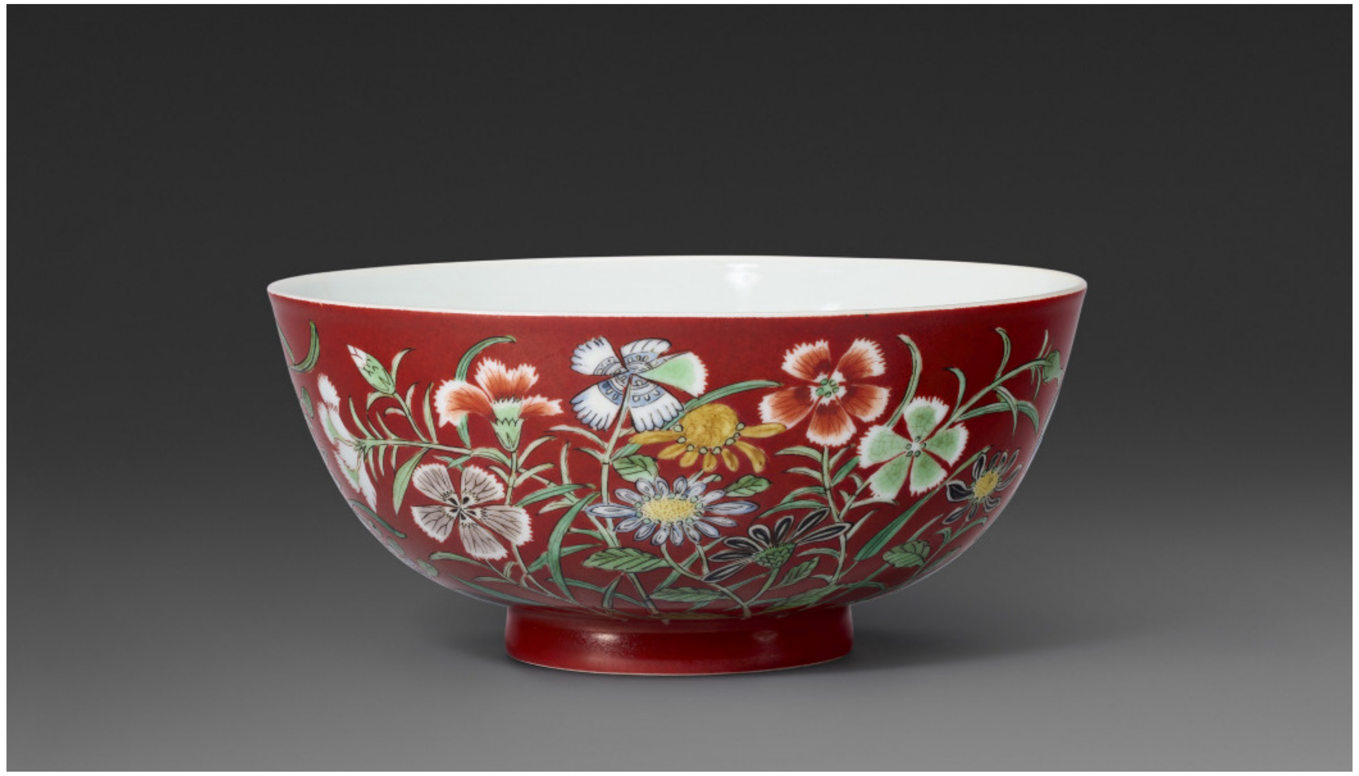




(another view)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1052 LEARN MORE

A VERY RARE IMPERIAL CORAL-GROUND *FALANGCAI* 'FLORAL' BOWL

YONGZHENG FOUR-CHARACTER *YUZHI* MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

5⅞ in. (15 cm.) diam.

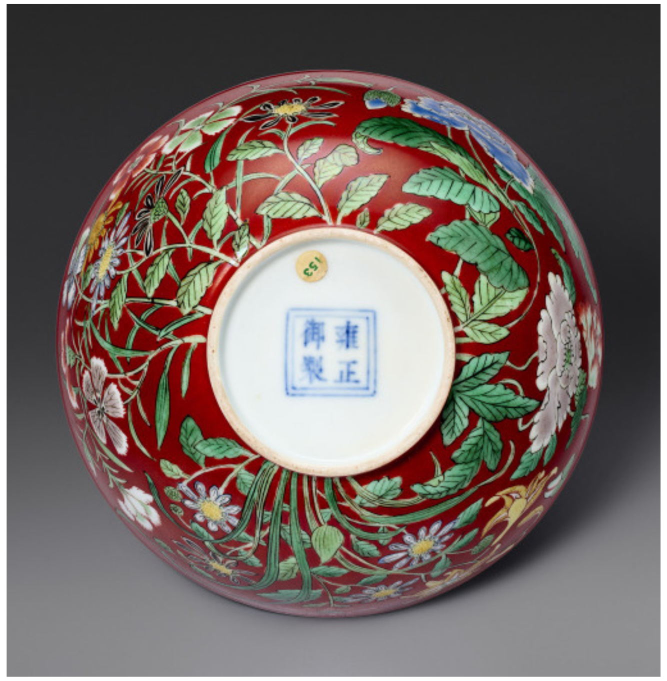
$70,000-90,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 琺瑯彩珊瑚紅地花卉紋盌 「雍正御製」雙方框四字楷書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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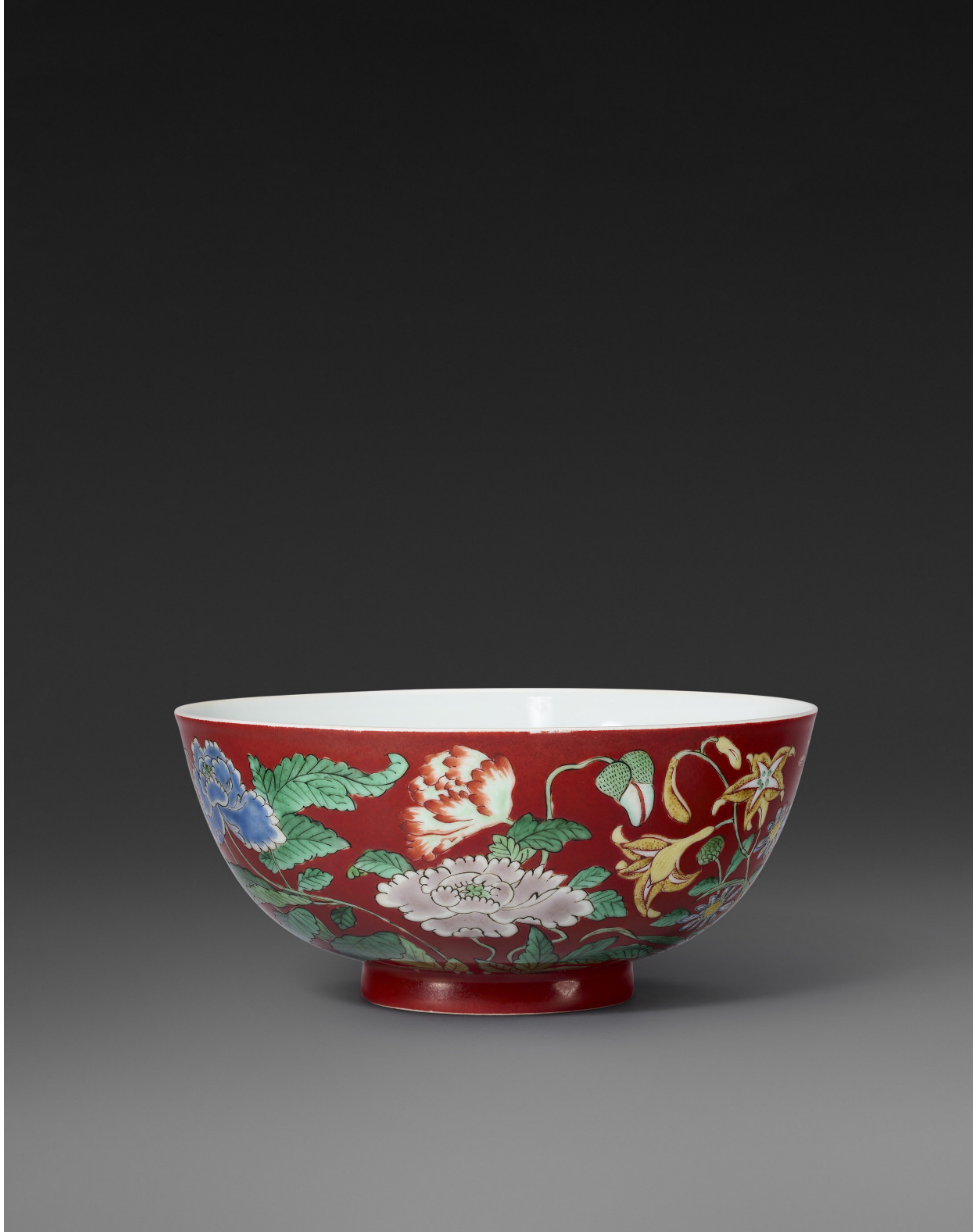


Property from the Collection of Thomas R. Vaughan (1908-1979)

1053 LEARN MORE

A RARE PAIR OF *DOUCAI* 'HONEYSUCKLE' BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each 4 in. (10.2 cm.) diam.

$30,000-50,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

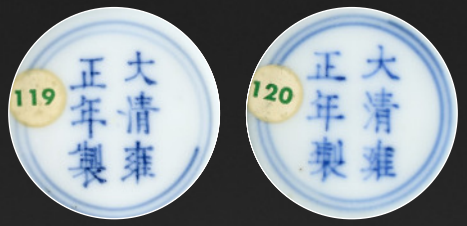
Thomas R. Vaughan (1908–1979) 珍藏

清雍正 鬥彩忍冬紋盌一對 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Each bowl is delicately painted on the exterior with six stylized honeysuckle blossoms alternating with leafy scrolls suspending trefoils. The interior is further decorated with addorsed C-shaped foliate scrolls. Two comparable Yongzheng-marked bowls with similar dimensions and decorated with the same 'honeysuckle' design are in the collection of the National Palace Museum, Taipei (acc. no. 故瓷007750N000000000 and 故瓷007751N000000000).



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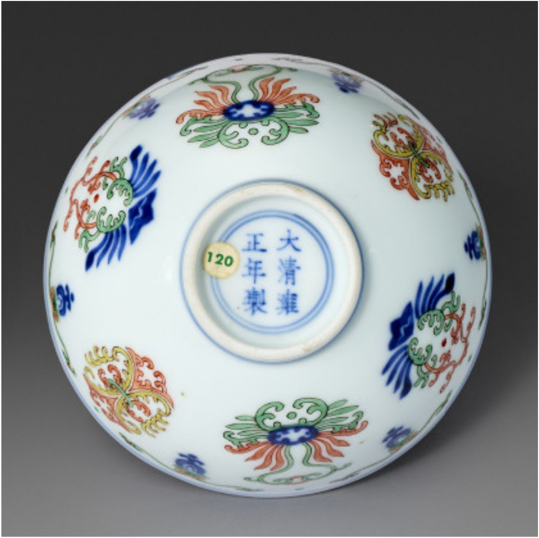

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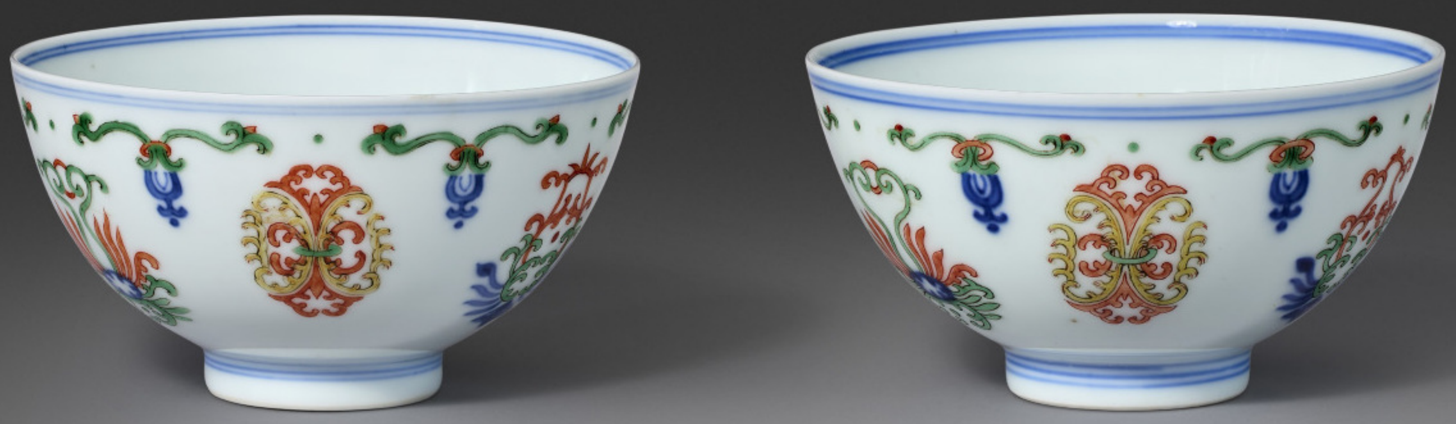
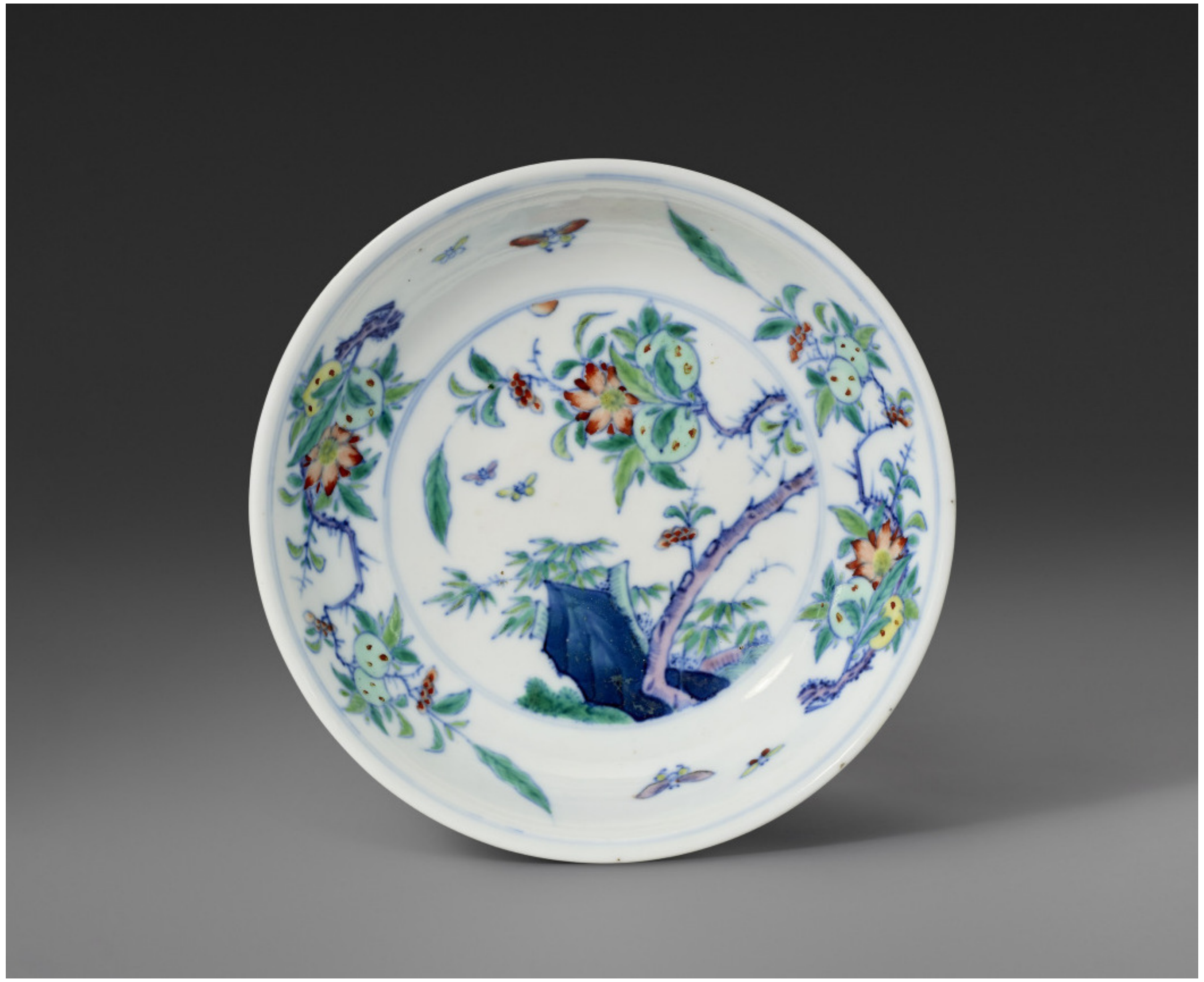




Property from the Collection of Thomas R. Vaughan (1908-1979)

1054 LEARN MORE

A *DOUCAI* 'PEACH AND BAMBOO' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

5 15/16 in. (15 cm.) diam.

$15,000-25,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

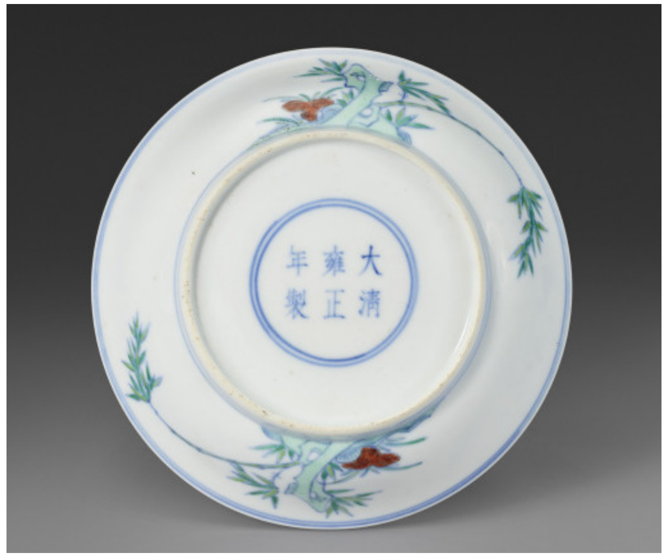
A pair of Yongzheng-marked *doucai* dishes, similarly decorated with fruiting peach branches, bamboo, and butterflies, was sold at Christie's Hong Kong, 3 December 2021, lot 2931.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 鬥彩祝壽紋盤 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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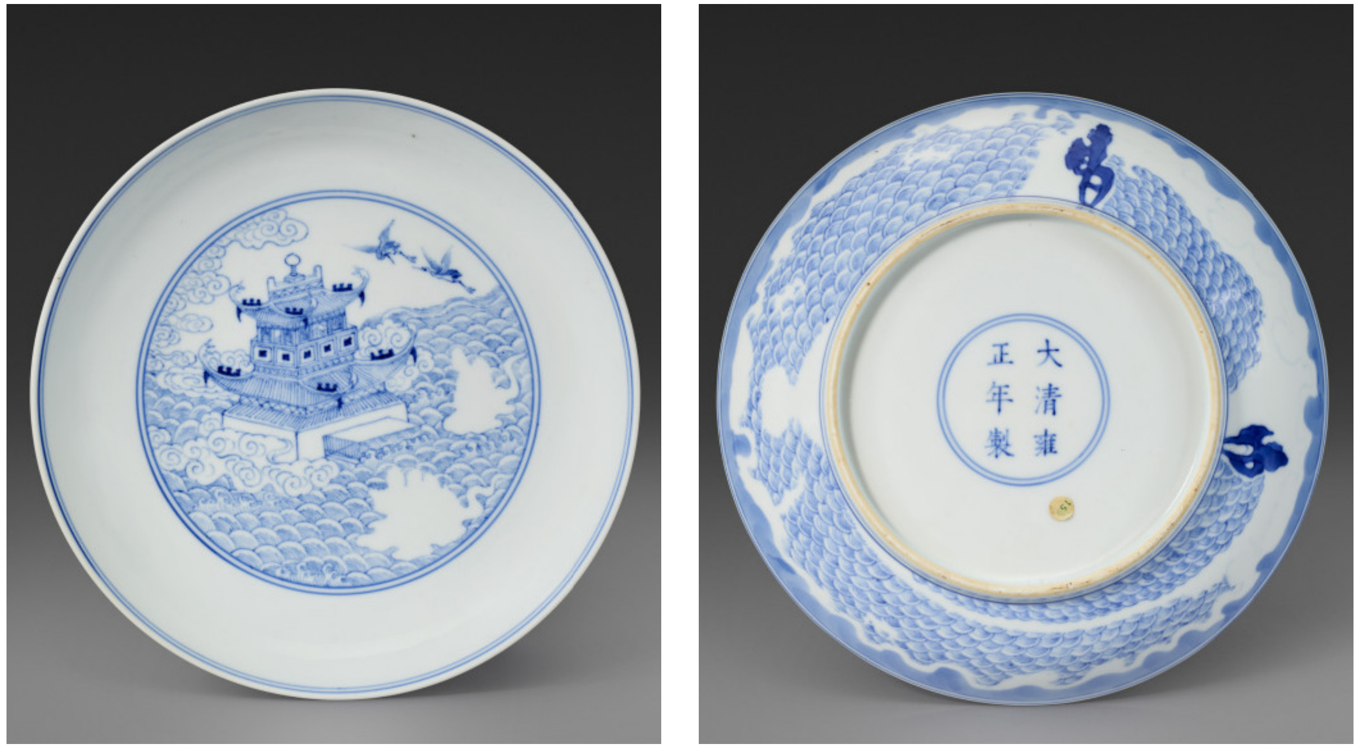


1055 (two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1055 LEARN MORE

A BLUE AND WHITE 'LONGEVITY' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

8¼ in. (21 cm.) diam.

$30,000-50,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

The present dish, with its very fine design outlined in underglaze blue, was likely originally intended to be completed in the *doucai* palette, but was unfinished. For an example of a finished *doucai* dish of the same design, see lot 1055.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 青花海屋添籌圖盤 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Property from the Collection of Thomas R. Vaughan (1908-1979)

1056 LEARN MORE

A FINELY DECORATED *DOUCAI* 'LONGEVITY' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

8¼ in. (21 cm.) diam.

$40,000-60,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

The depiction of the sea (*hai*), pavilion (*wu*), and the tally (*chou*) grasped in the beak of the crane in flight form the rebus, *haiwu tianchou*, which expresses a wish for longevity.

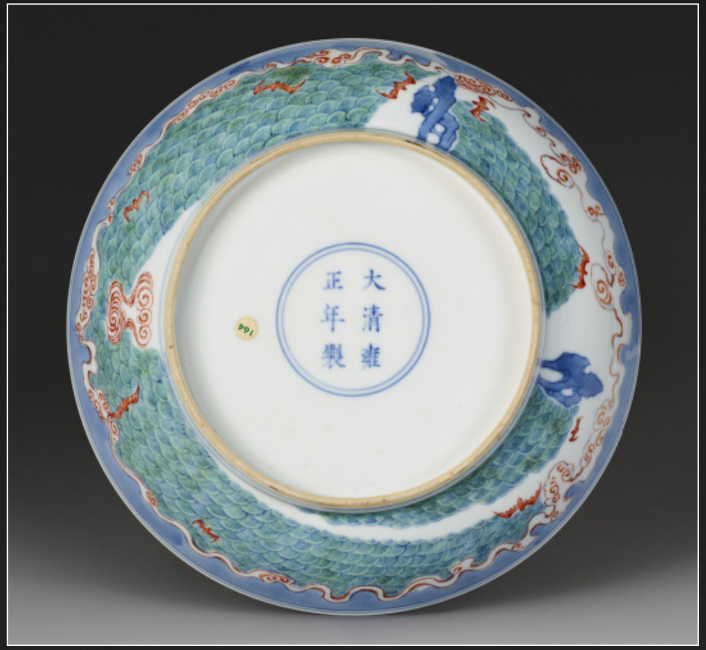
Yongzheng-marked dishes of this design can be found in renowned museums and private collections. Examples include one illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls. 159 and 160; another in the Victoria and Albert Museum, London, illustrated by W. B. Honey in *Chinese Porcelain*, London, 1927, no. 86a; a further example featured in *Sekai toji zenshu - 15 Qing*, Tokyo, 1983, p. 174, no. 191; one sold at Sotheby's New York, 23 September 1997, lot 359; a pair sold at Christie's New York, 23 March 2012, lot 2034; and one from the collection of Dr. James D. Thornton, sold at Christie's Hong Kong, 29 November 2017, lot 2810.

Thomas R. Vaughan (1908–1979) 珍藏

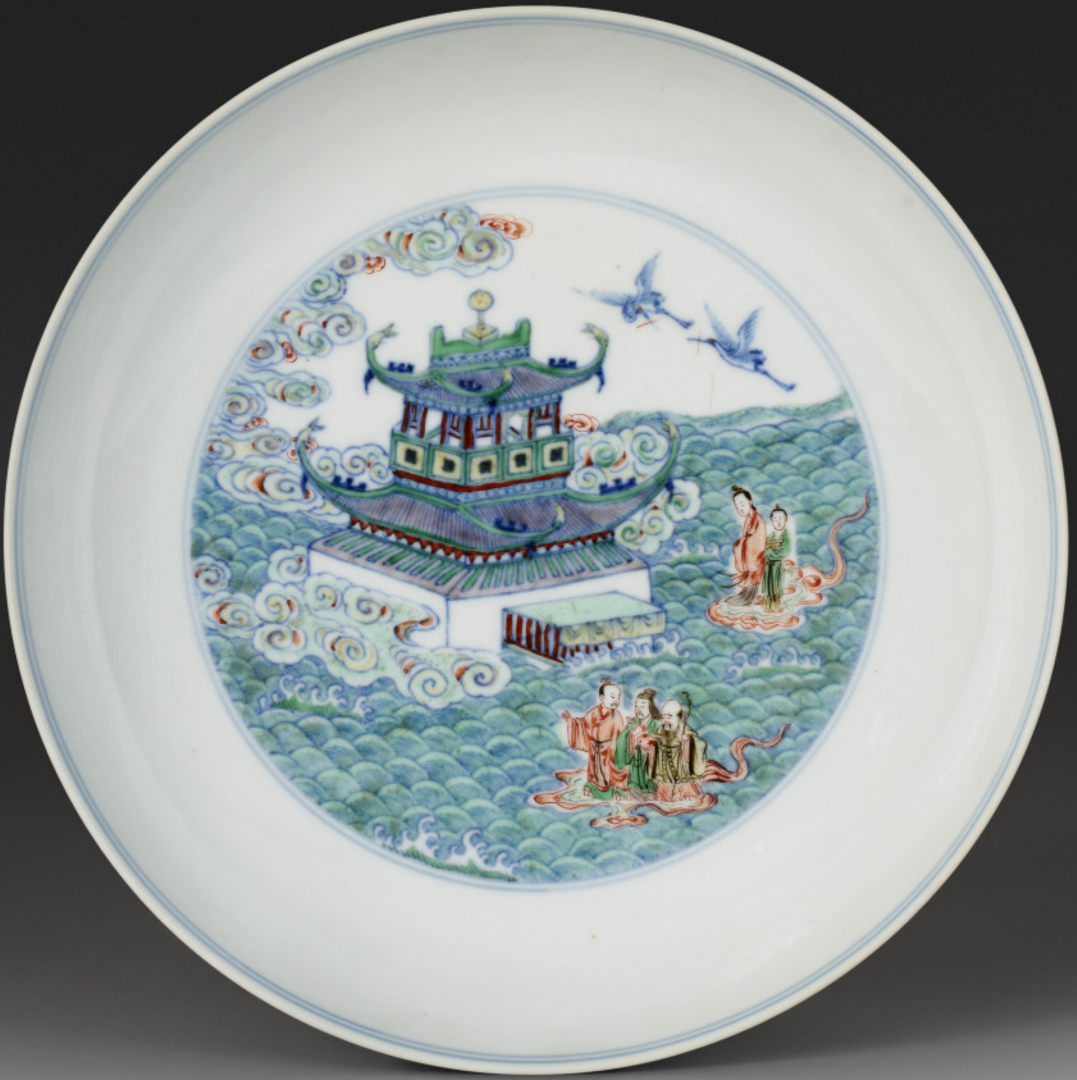
清雍正 鬥彩海屋添籌圖盤 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1056 (reverse)



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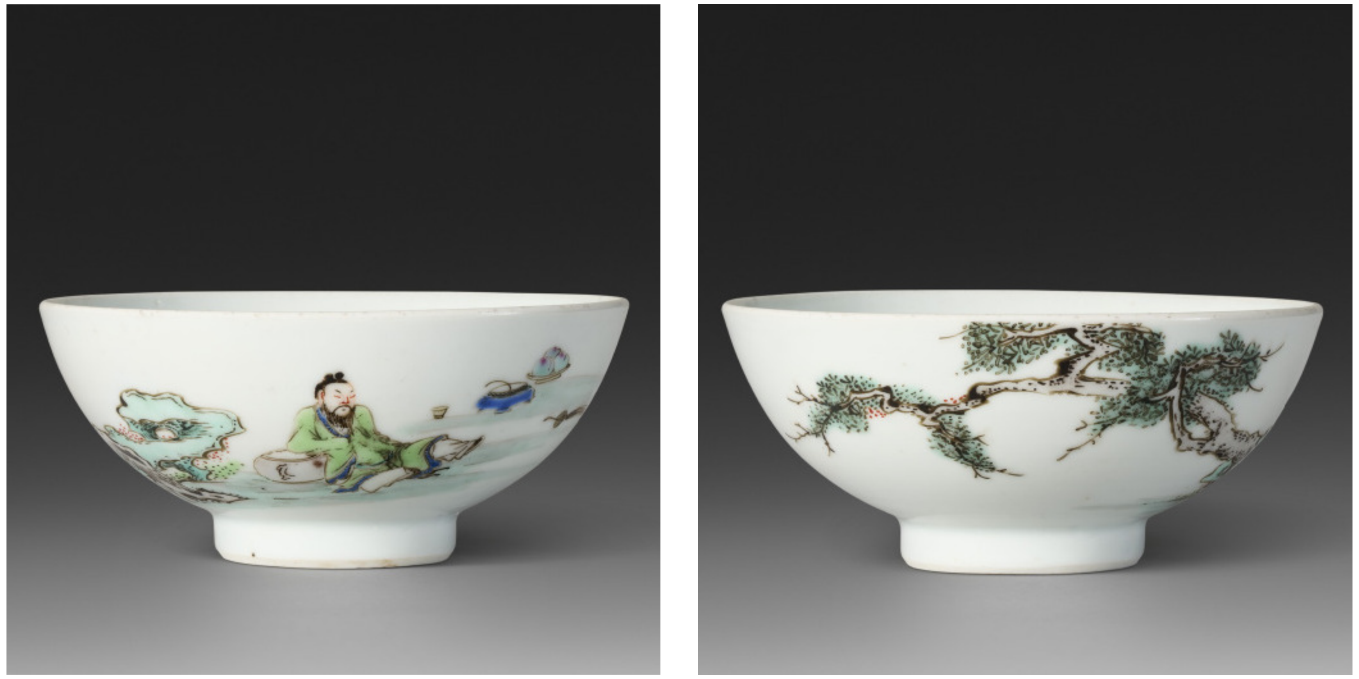


1057 (two views)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1057 LEARN MORE

A SMALL *FAMILLE VERTE* BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A CIRCLE AND OF THE PERIOD (1723-1735)

3⅝ in. (9.3 cm.) diam.

$6,000-8,000

PROVENANCE:

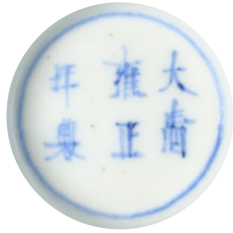
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 五彩松下高士圖盌 單圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1057 (mark)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1058 LEARN MORE

A RARE PAIR OF *FAMILLE ROSE* 'SPOTTED DEER AND BATS' DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each 5⅞ in. (15 cm.) diam.

$8,000-12,000

PROVENANCE:

C. T. Loo & Cie, 1969.

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

EXHIBITED:

Paris, C. T. Loo & Cie, *L'animal dans l'Art Chinois*, 16 May-7 June 1969.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 粉彩福祿圖盤一對 雙圈六字楷書款

來源:

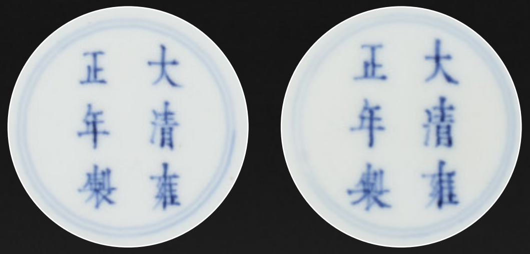
盧芹齋，1969年

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

出版:

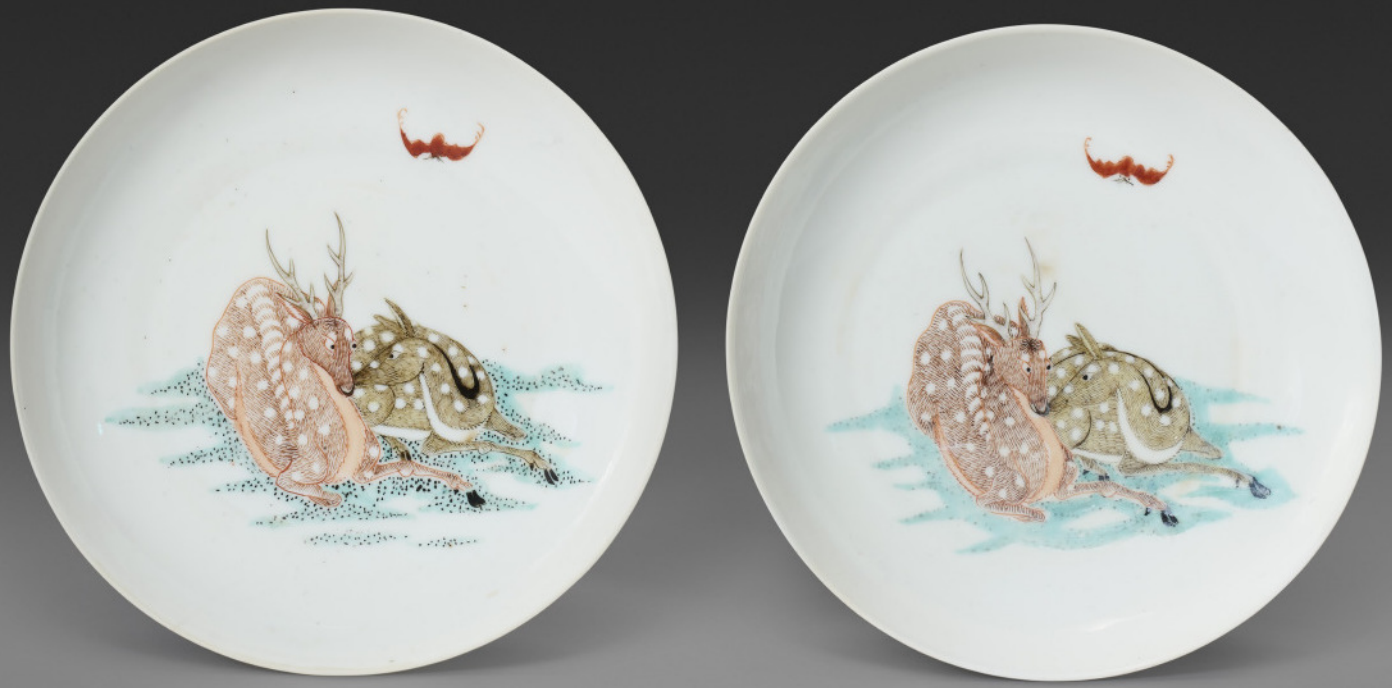
巴黎，盧芹齋，「L'animal dans l'Art Chinois」，1969年5月16日–6月7日

This pair of dishes, delicately decorated with a buck and a doe, is extremely rare. The two spotted deer nestle against each other with their muzzles touching and a bat flittering above, express a subtle wish for a long life with abundant happiness and blessings. The blue-green enameled ground on which the deer rest harkens back to Kangxi-period techniques, with stippled black markings beneath the glaze. However, the painting style of the deer is decidedly more refined than *famille verte* depictions and places the dishes in the early part of the Yongzheng period.



1058 (marks)

1058 (base of one)



1058

Property from the Collection of Thomas R. Vaughan (1908-1979)

1059 LEARN MORE

A VERY RARE PAIR OF 'CHRYSANTHEMUM MEDALLION' *DOUCAI* CUPS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE SQUARES AND OF THE PERIOD (1723-1735)

Each 2⅞ in. (7.3 cm.) diam.

$100,000-150,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

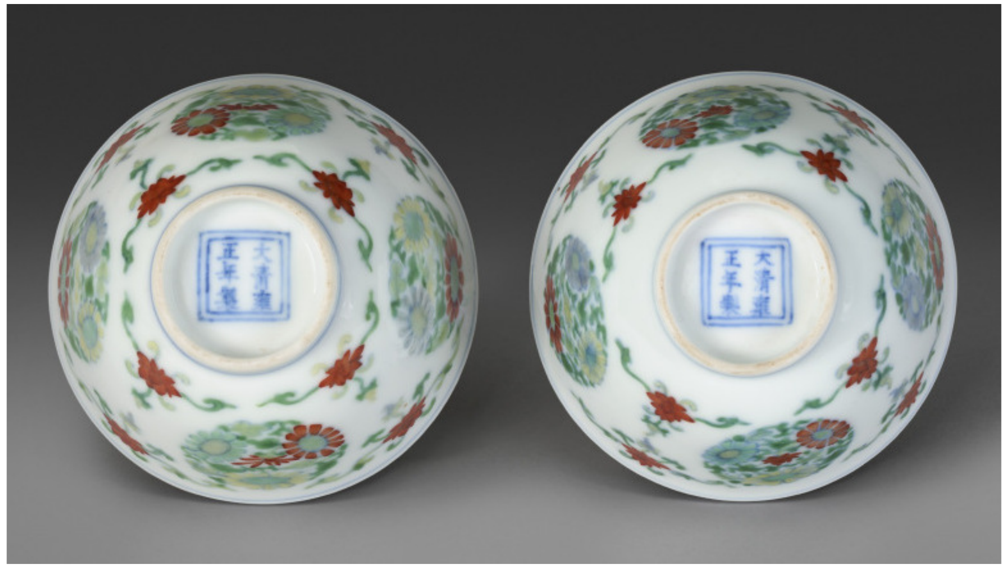
Thomas R. Vaughan (1908–1979) 珍藏

清雍正 鬥彩團菊紋盃一對 雙方框六字楷書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

The delicate enamels and the design of this rare pair of cups are reminiscent of the refined *doucai* porcelains of the Chenghua reign, reflecting the antiquarian interests of the Yongzheng Emperor, who was known to have passionately collected and studied material from earlier dynasties. A Chenghua prototype for this design, with similar chrysanthemum panels alternating with formal lotus sprays is illustrated in *Imperial porcelains from the Reign of Chenghua in the Ming Dynasty II*, Beijing, 2016, pl. 179.7

Similar examples of *doucai* cups with a Yongzheng mark in a double square are represented in private and museum collections. A pair of similar size to the present pair is in the Alan Chuang Collection, illustrated by J. Thompson in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2010, no. 51 and another example from the Ise Collection is illustrated by S. Makariou in *The Enchanting Chinese Ceramics from the Ise Collection*, Tokyo, 2017, p. 193, no. 75. A further pair from the Edward T. Chow Collection was sold at Sotheby's Hong Kong, 25 November 1980, lot 132; and again at Sotheby's Hong Kong, 20th May 1986, lot 108, and is now in the Hong Kong Museum of Art. See, also, the pair of larger (11.9 cm.) Yongzheng-marked *doucai* bowls of similar design, illustrated in *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, Part I, Hong Kong, 1987, pl. 100.



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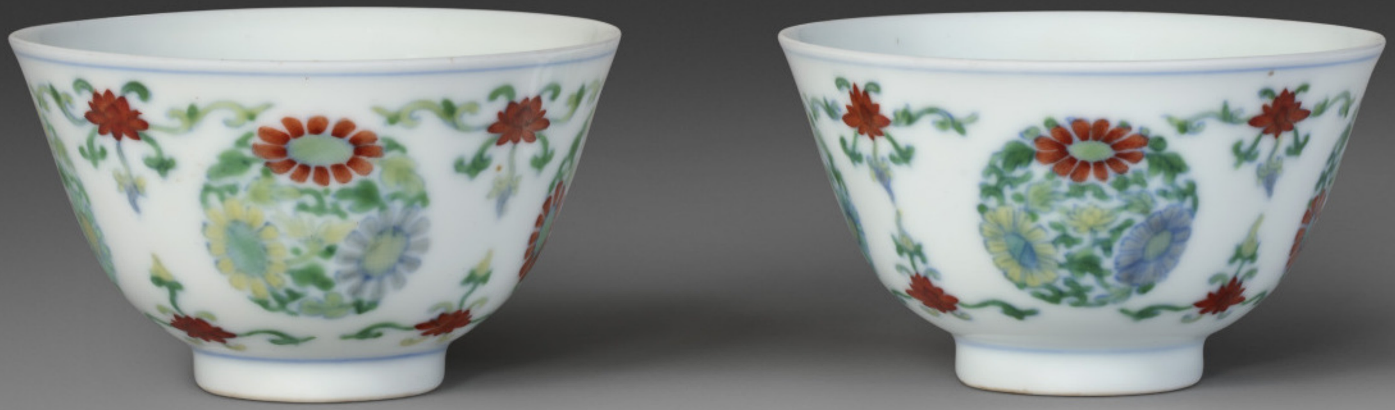
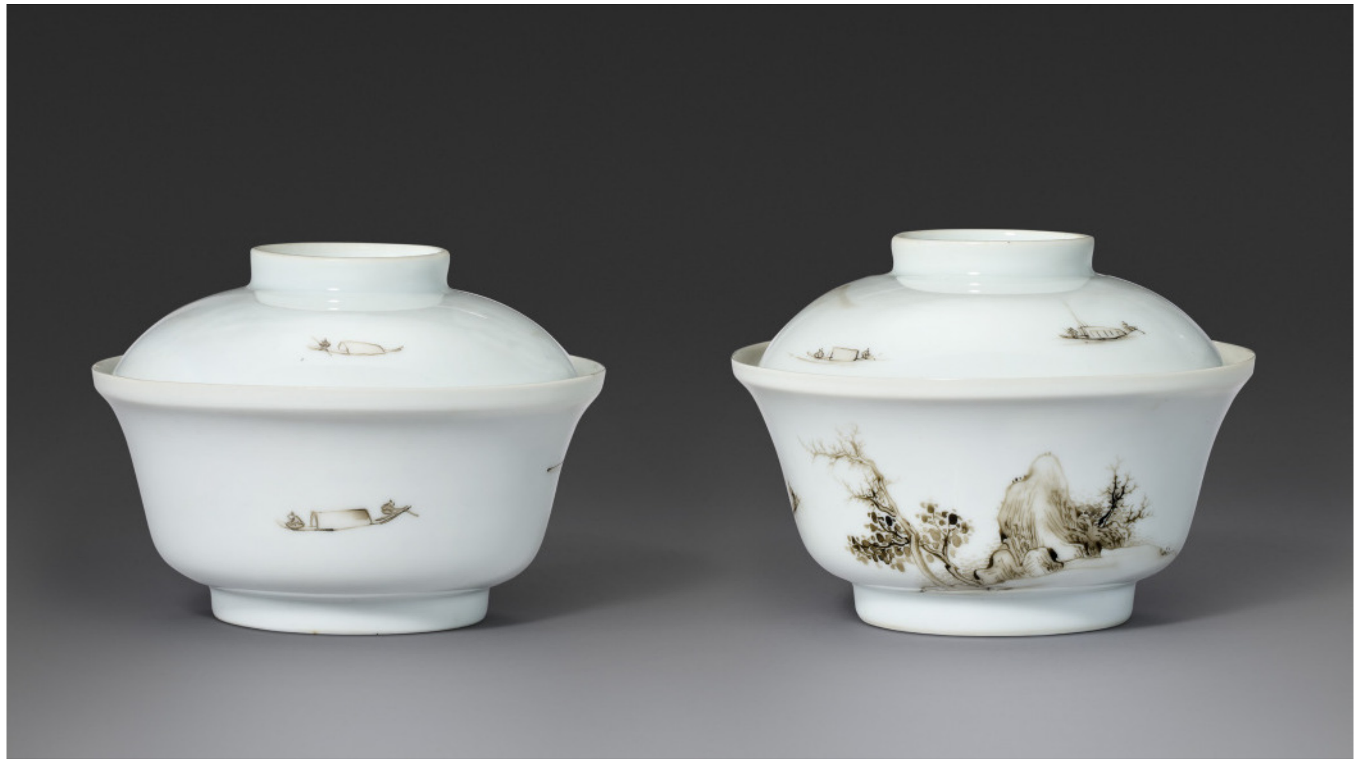




(another view)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1060 LEARN MORE

A RARE PAIR OF *GRISAILLE*-DECORATED 'LANDSCAPE' BOWLS AND COVERS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each 4¾ in. (12 cm.) diam.

$40,000-60,000

PROVENANCE:

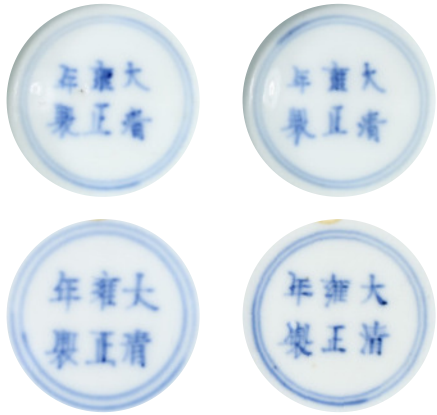
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 墨彩山水圖蓋盌 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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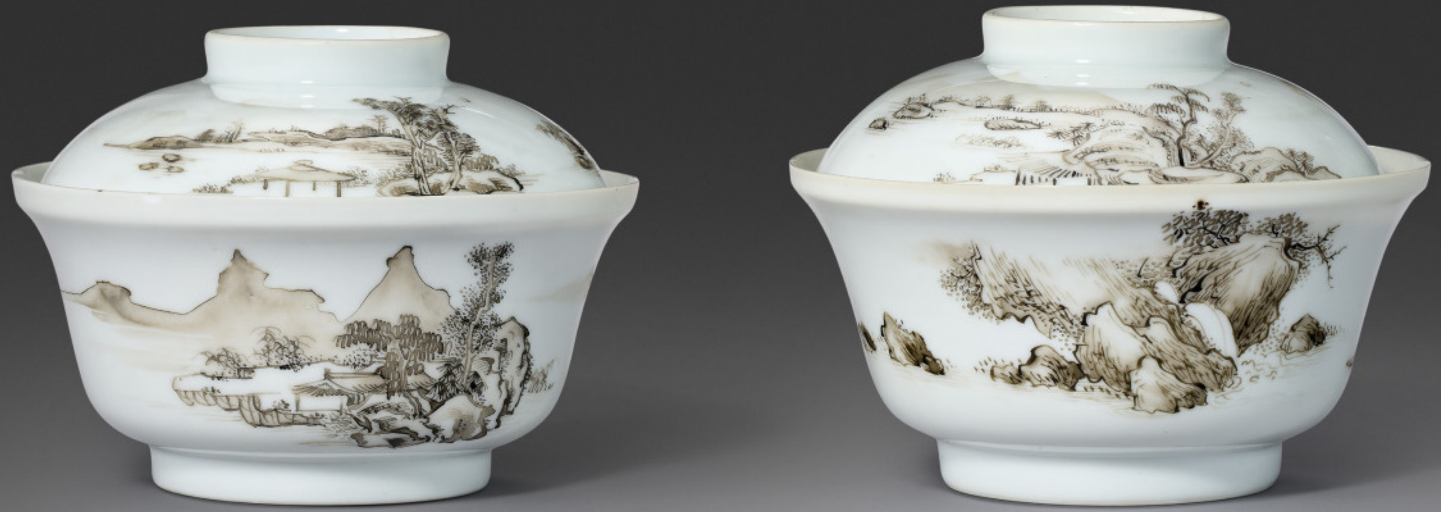
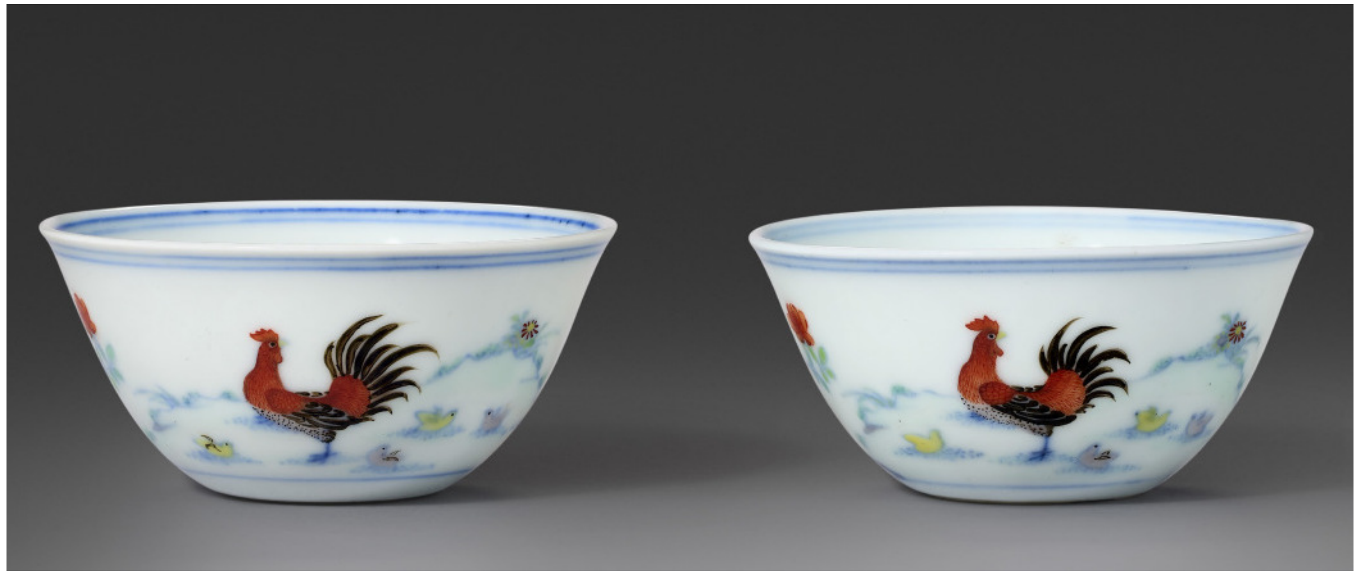




Property from the Collection of Thomas R. Vaughan (1908-1979)

1061 LEARN MORE

A RARE PAIR OF FINELY DECORATED *DOUCAI* 'CHICKEN' CUPS

YONGZHENG PERIOD (1723-1735)

The base of each cup is inscribed with an apocryphal Chenghua mark.
Each 2½ in. (6.5 cm.) diam.

$30,000-50,000

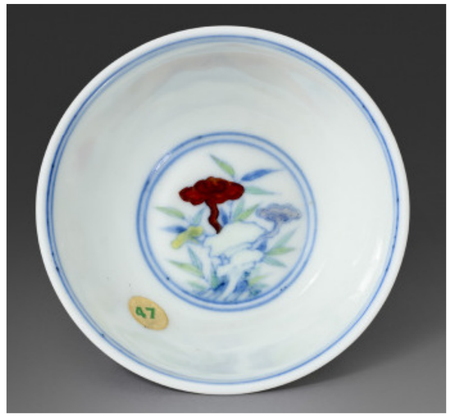
PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏
清雍正 鬥彩雞缸盃一對
來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Porcelains decorated with the exquisite, subtle *doucai* enamels in the Chenghua period were highly treasured both by the Ming and Qing courts. Few pieces rival the exacting quality of Chenghua-period 'chicken' cups, which are finely potted and meticulously painted in soft enamels with a free and spontaneous scene of chickens tending to their chicks. While the theme of chickens is rarely used on porcelain decoration, a number of such cups were produced during the late Ming and Qing dynasties, in an attempt to recreate the fine and rare qualities of the famous Chenghua prototypes. Qing-dynasty examples exist with Chenghua marks, like the present pair, as well as with Kangxi and Yongzheng marks. Examples of each type from the Edward T. Chow Collection, are illustrated together by M. Beurdeley, *La Ceramique Chinoise*, col. pls. 71 and 72.

Yongzheng-period ceramicists tried to reproduce all aspects of these 15th-century pieces, particularly taking care to emulate the fine potting, soft glaze and delicate enamels of the Chenghua originals, while adding one new element to the design—an addition of black enamel. Although the tails of the roosters on Chenghua 'chicken' cups look black at a distance, the color is in fact created by using underglaze-blue enamel. In Kangxi-period 'chicken' cups, the tails are painted in black enamel, but due to the instability of the black enamel at the time, it was covered in a clear pale green or purple glaze. By the Yongzheng period, a true glossy black enamel was developed and was used on the tails and wings of the roosters and hens, as seen on the current pair.

It is very rare to find Yongzheng-period versions with four-character Chenghua marks like those on the present pair. A related, slightly larger (9.9 cm. diam.) Yongzheng-period example with a six-character Chenghua mark in a square in the Palace Museum, Beijing, is illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum,* Hong Kong, 1999, p. 256, no. 234. A pair of Yongzheng-marked *doucai* 'chicken' cups were exhibited at the Min Chiu Society Thirtieth Anniversary Exhibition, *Selected Treasures of Chinese Art*, Hong Kong Museum of Art, 1990, no. 165; and one from the Sedgwick Collection, included in the O. C. S. exhibition, *Arts of the Ch'ing Dynasty*, London, 1964, no. 194.



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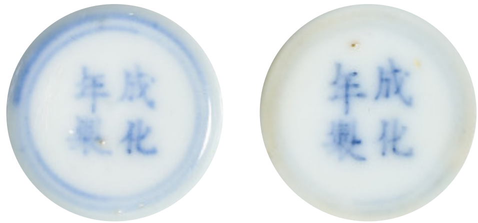


(marks)

Property from the Collection of Thomas R. Vaughan (1908-1979)

1062 LEARN MORE

A *DOUCAI* 'BIRTHDAY' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

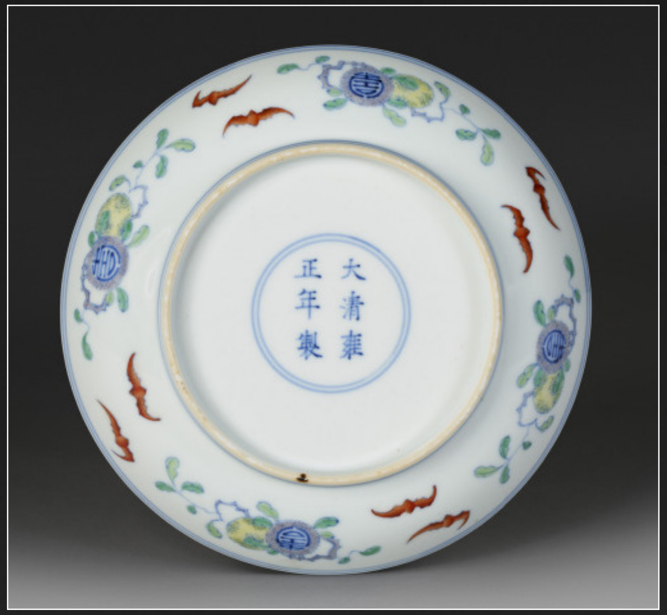
6⅛ in. (15.5 cm.) diam.

$40,000-60,000

PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏
清雍正 鬥彩壽山福海紋盤 雙圈六字楷書款
來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Porcelains decorated with peach branches, which were associated with longevity, were very popular in the Qing dynasty, and may have been commissioned as birthday gifts or as a form of commemoration for an imperial birthday. The auspicious scene of five bats (*wufu*) and a peach tree (*shou*) may represent the rebus *shoushan fuhai*, which can be translated to the traditional Chinese birthday greeting: may your happiness be boundless as the Eastern Sea, and may you live as old as a southern mountain. A similar dish is in the Shanghai Museum of Art, illustrated in the *Selected Ceramics from the Collection of Mr. & Mrs. J. M. Hu*, Shanghai, 1989, p. 82, no. 48.



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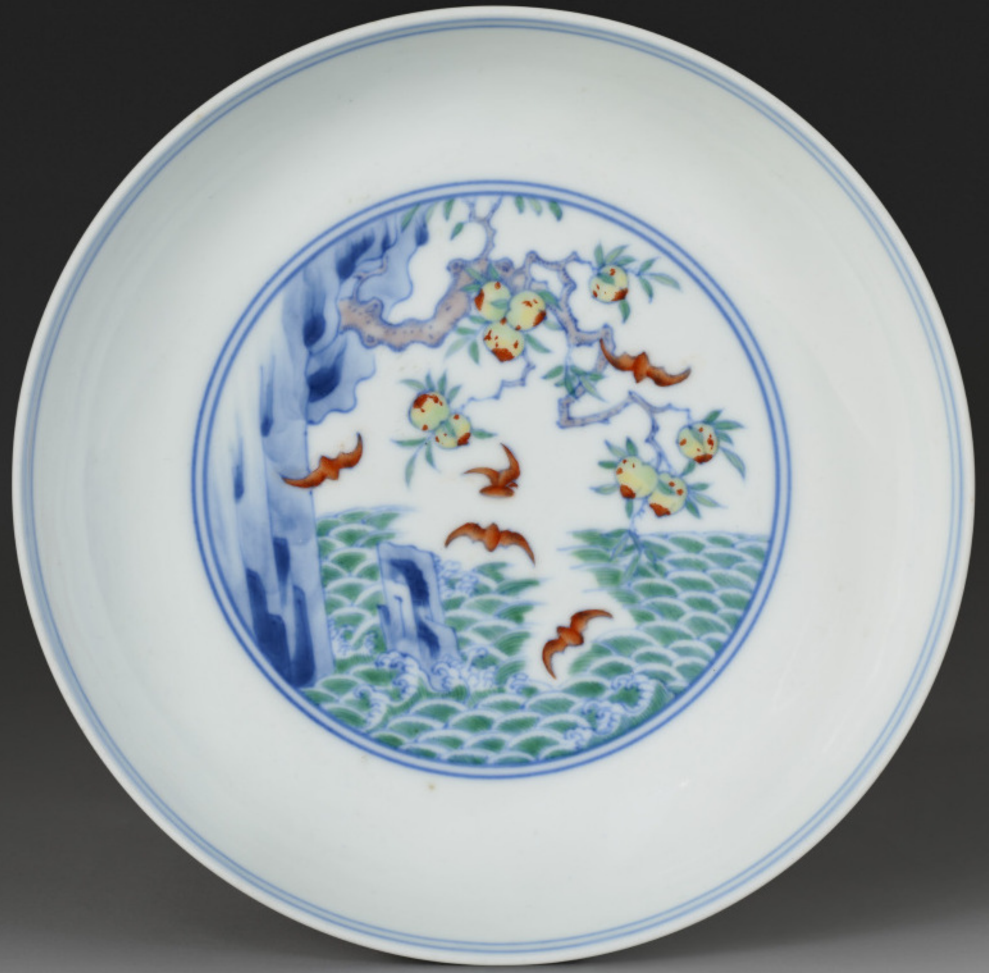


Property from the Collection of Thomas R. Vaughan (1908-1979)

1063 LEARN MORE

A RARE PAIR OF IRON-RED-DECORATED YELLOW-GROUND 'DRAGON' BOWLS

QIANLONG SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each 4 11/16 in. (11.9 cm.) diam.

$80,000-120,000

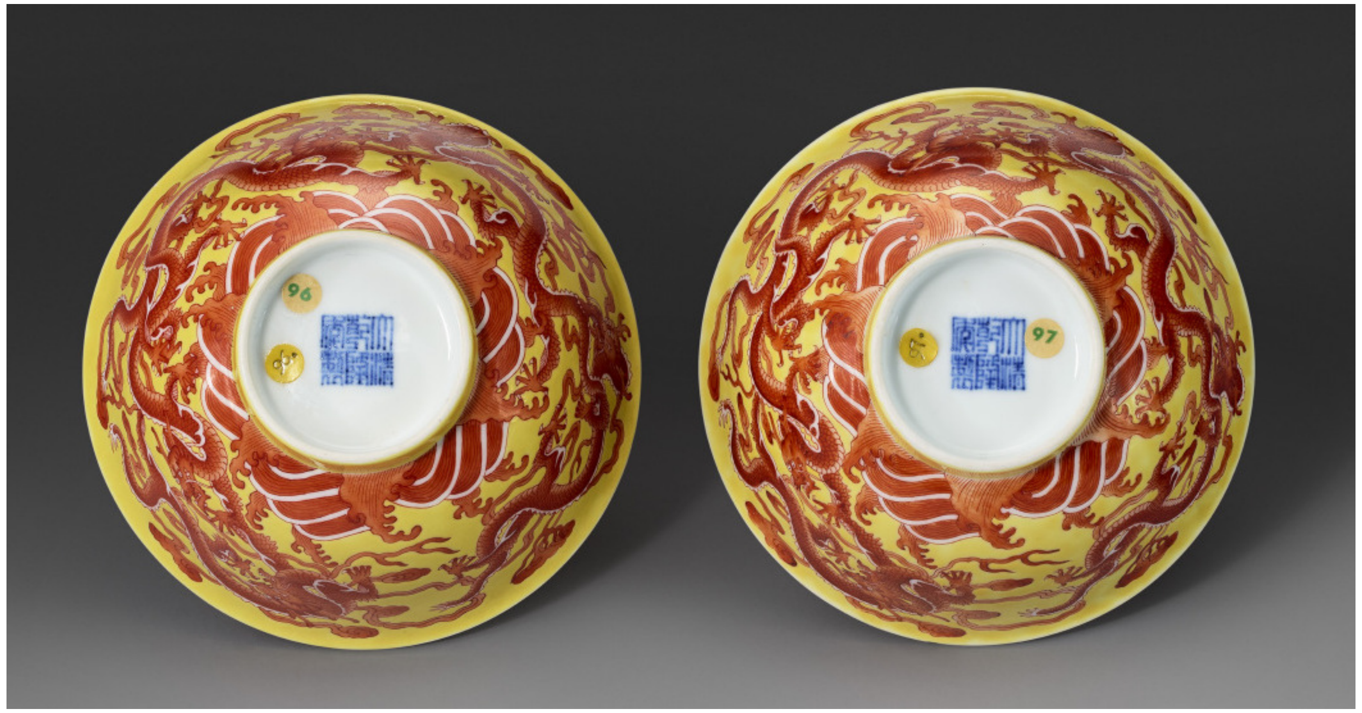
PROVENANCE:
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清乾隆 黃地礬紅彩龍紋盌一對 六字篆書款

來源:
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Bowls of this design first appeared in the Yongzheng period and continued into the Qianlong period. See a Qianlong-marked example in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 334, pl. 15; one in the Nanjing Museum, included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing Museum, 1995, cat. no. 84; another in the Victoria and Albert Museum, London, illustrated in R. Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, fig. 27; and an example sold at Sotheby's Hong Kong, 12 October 2021, lot 25.



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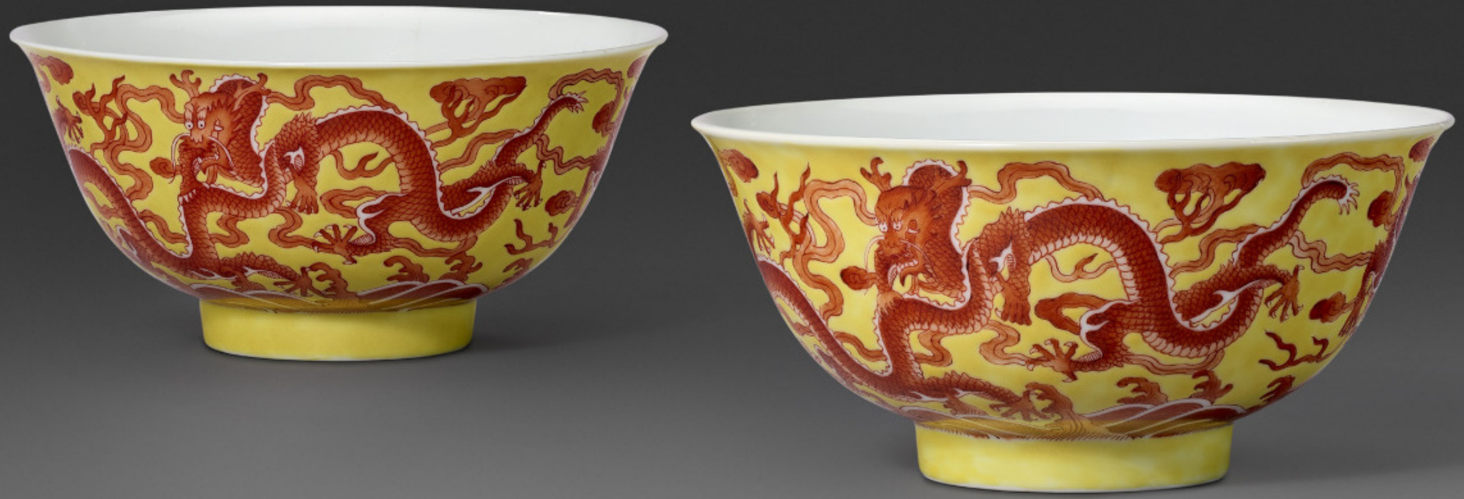

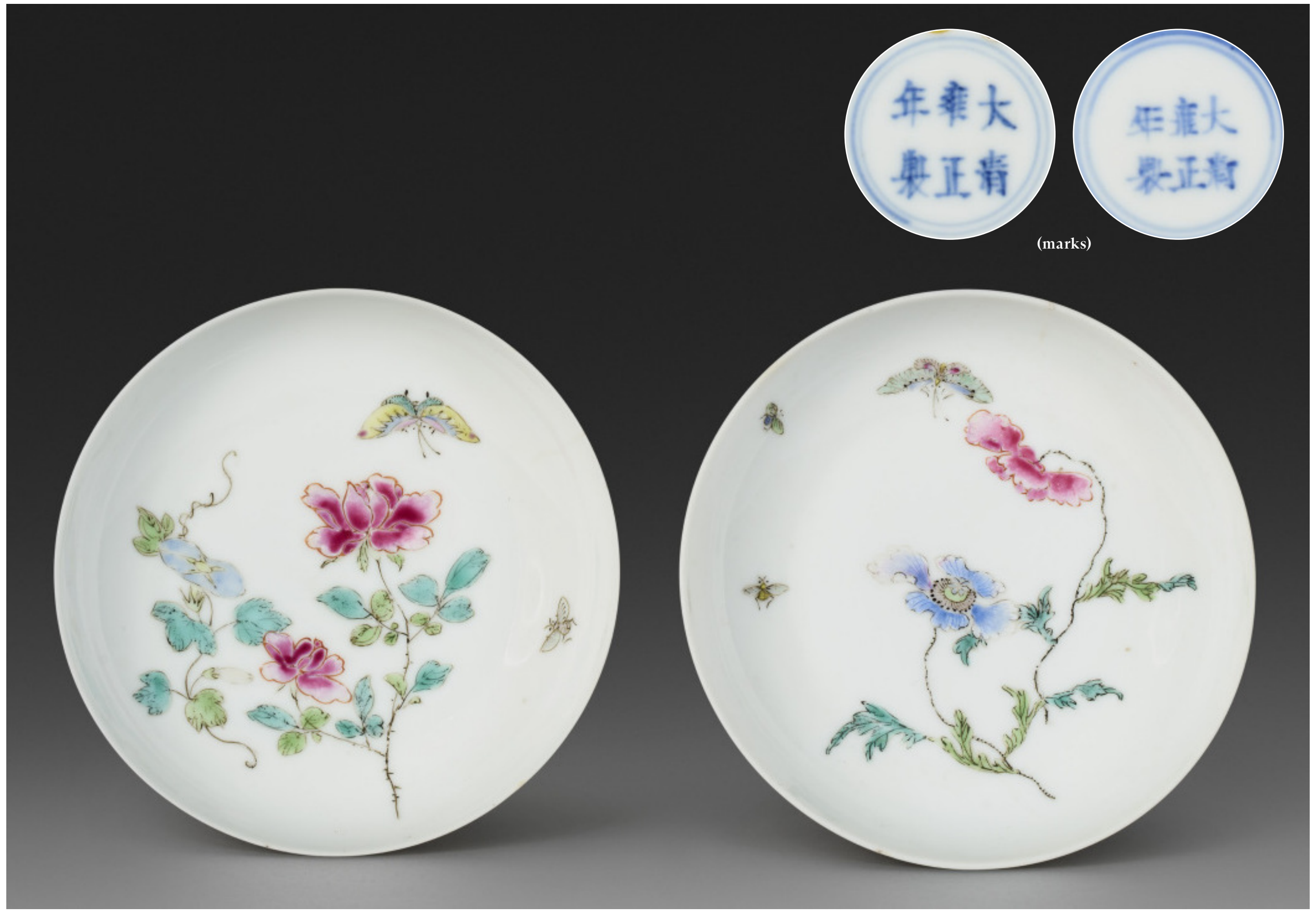
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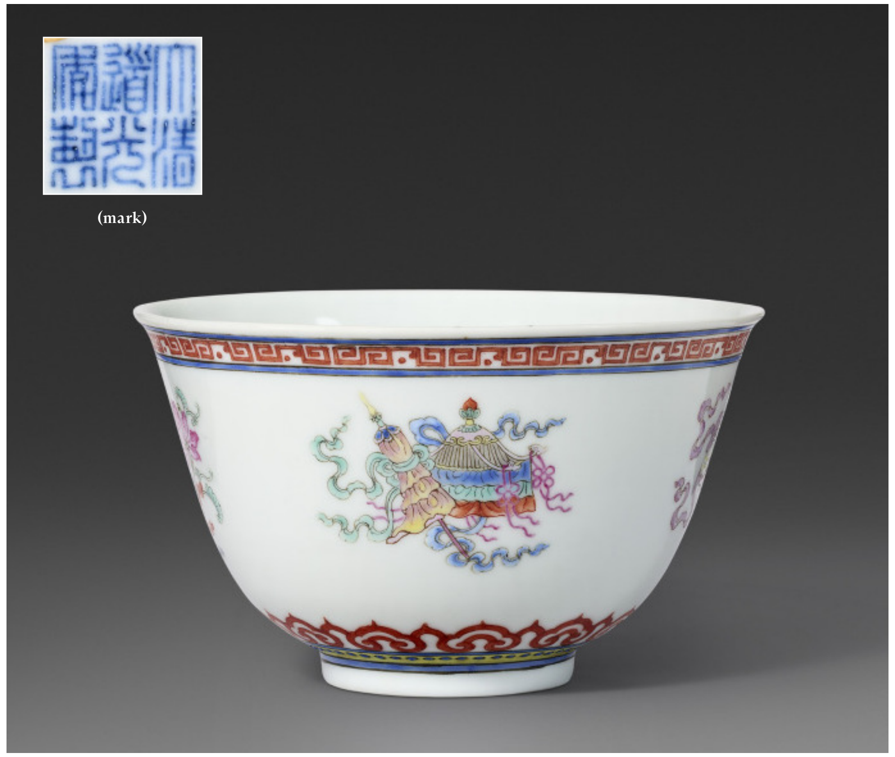
1064


(mark)

1065

Property from the Collection of Thomas R. Vaughan (1908-1979)

1064 LEARN MORE

A PAIR OF *FAMILLE ROSE* 'BUTTERFLY AND FLOWER' DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

The larger 4 7/16 in. (11.2 cm.) diam., cloth box

$7,000-10,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清雍正 粉彩蝶戀花盤一對 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Property from the Collection of Thomas R. Vaughan (1908-1979)

1065 LEARN MORE

A *FAMILLE ROSE* 'EIGHT BUDDHIST EMBLEMS' BOWL

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

4¼ in. (10.8 cm.) diam.

$6,000-8,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清道光 粉彩八寶紋盌 六字篆書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Property from the Collection of Thomas R. Vaughan (1908-1979)

1066 LEARN MORE

A *FAMILLE ROSE* 'BIRD AND FLOWER' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

Together with a smaller *famille rose* dish decorated with a chrysanthemum and butterfly, Yongzheng six-character mark in underglaze blue within a double circle and of the period (1723-1735).
7¼ in. (18.5 cm.) diam.

$10,000-15,000

PROVENANCE:

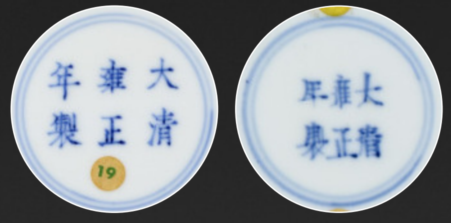
Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

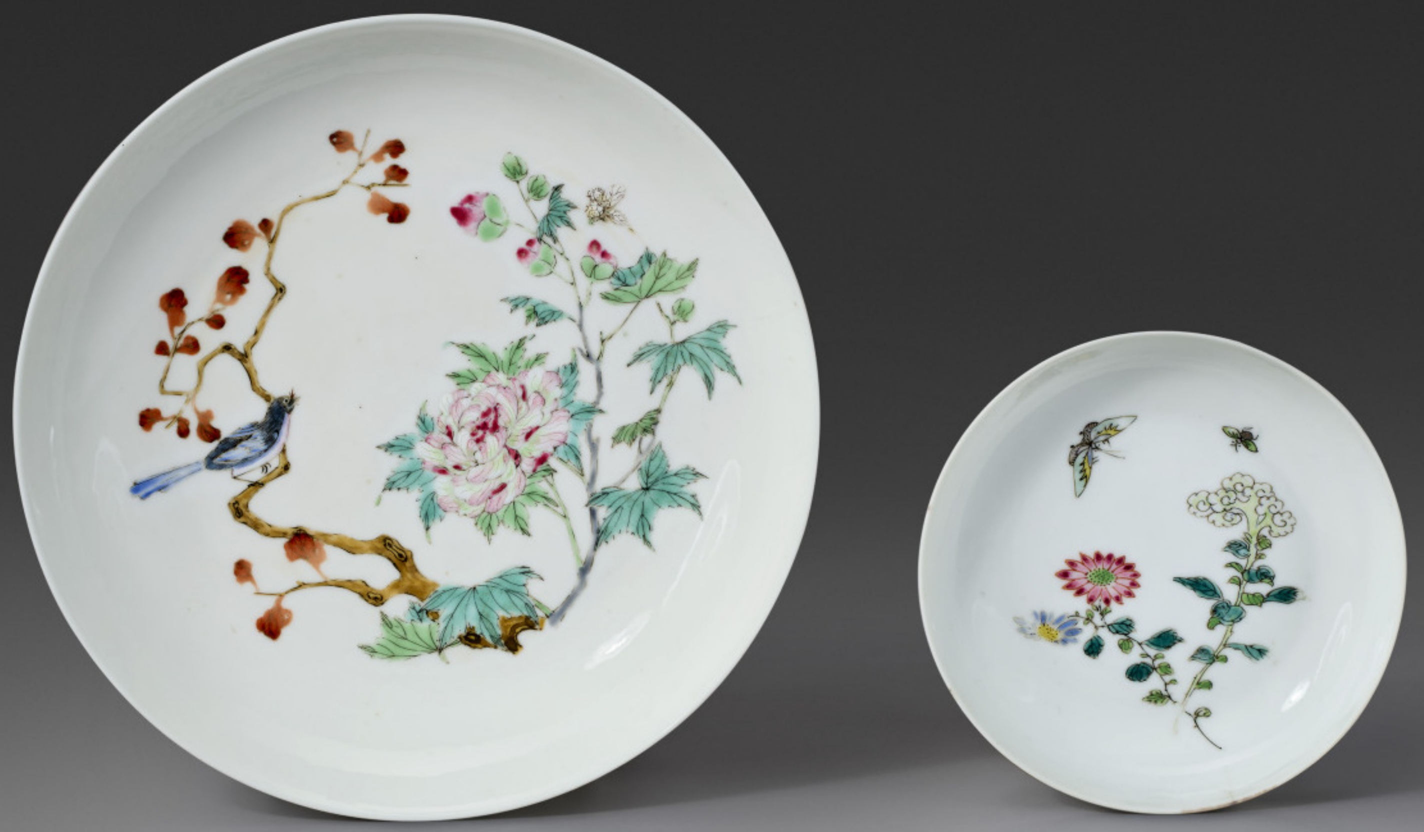
清雍正 粉彩花鳥圖盤 雙圈六字楷書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



1066 (marks)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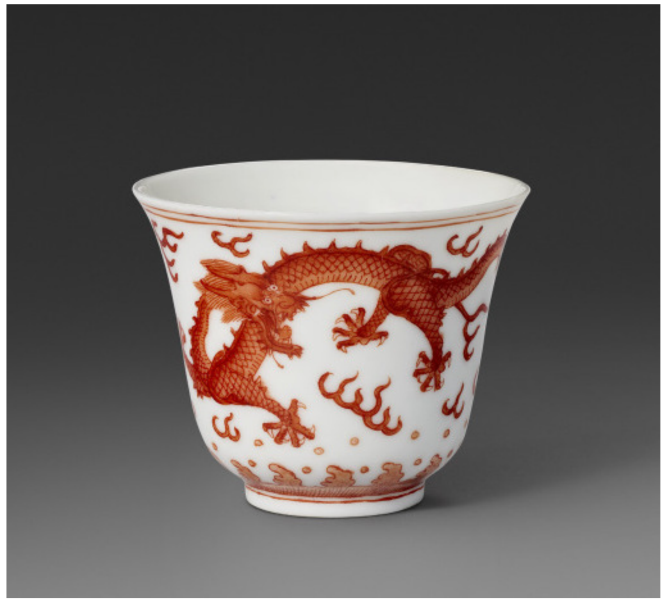


1067

Property from the Collection of Thomas R. Vaughan (1908-1979)

1067 LEARN MORE

A SMALL IRON-RED-DECORATED 'DRAGON' CUP

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

2¼ in. (5.8 cm.) diam.

$3,000-5,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

EXHIBITED:

New York, Parke-Bernet Galleries, The National Antique and Art Dealers Association of America, *Art Treasures Exhibition*, 24 May-7 June 1967.

LITERATURE:

The National Antique & Art Dealers Association of America, *Art Treasures Exhibition*, New York, 1967, no. 398.

Thomas R. Vaughan (1908–1979) 珍藏

清光緒 礬紅彩雙龍趕珠紋小盃 六字楷書款

來源:

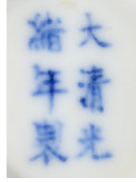
Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

展覽:

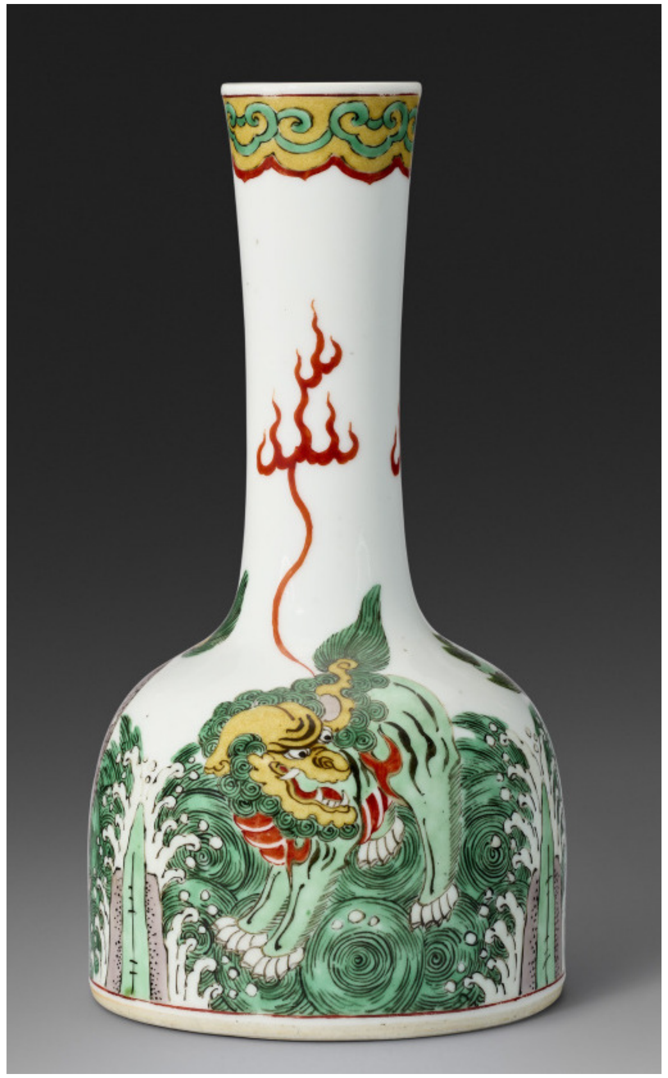
紐約，Parke–Bernet Galleries，The National Antique and Art Dealers Association of America，「Art Treasures Exhibition」，1967年5月24日–6月7日

出版:

The National Antique & Art Dealers Association of America，《 Art Treasures Exhibition 》，紐約，1967年，編號398



1067 (mark)



1068

Property from the Collection of Thomas R. Vaughan (1908-1979)

1068 LEARN MORE

A *FAMILLE VERTE 'QILIN'* MALLET VASE

18TH-19TH CENTURY

8¾ in. (22.3 cm.) high

$5,000-7,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Thomas R. Vaughan (1908–1979) 珍藏

清十八/十九世紀 五彩麒麟紋搖鈴尊

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承

Property from the Collection of Thomas R. Vaughan (1908-1979)

1069 LEARN MORE

A *FAMILLE ROSE* YELLOW-GROUND BOWL

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

5¹³⁄16 in. (14.7 cm.) diam.

$20,000-30,000

PROVENANCE:

Thomas R. Vaughan (1908-1979) Collection, New York, and thence by descent within the family.

Famille rose bowls decorated on the exterior with this pattern of stylized flowers borne on leafy stems and on the interior with five iron-red bats (*wufu*), all above a rich lemon-yellow ground, appear to have developed during the Qianlong period (1736-1795). Indeed, a group of these yellow-ground bowls was made as early as the second year of the Qianlong reign (*The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 205, no. 181).

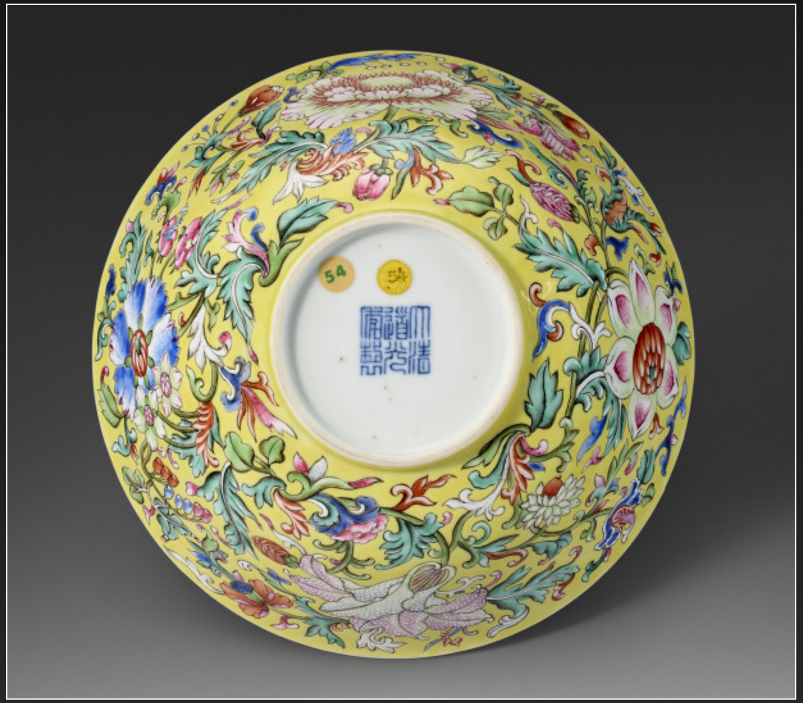
A pair of comparable Daoguang-marked bowls formerly in the Fonthill Collection was sold at Christie's Hong Kong, 1 December 2010, lot 2982. A similar bowl in The Metropolitan Museum of Art (acc. no. 79.2.536), but decorated on the exterior with six main flowers and of slightly larger proportions (18.4 cm. diam.), is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 12, Tokyo, 1977, pl. 163.

Thomas R. Vaughan (1908–1979) 珍藏

清道光 黃地粉彩花卉五福紋盌 六字篆書款

來源:

Thomas R. Vaughan (1908–1979) 珍藏，紐約，後於家族傳承



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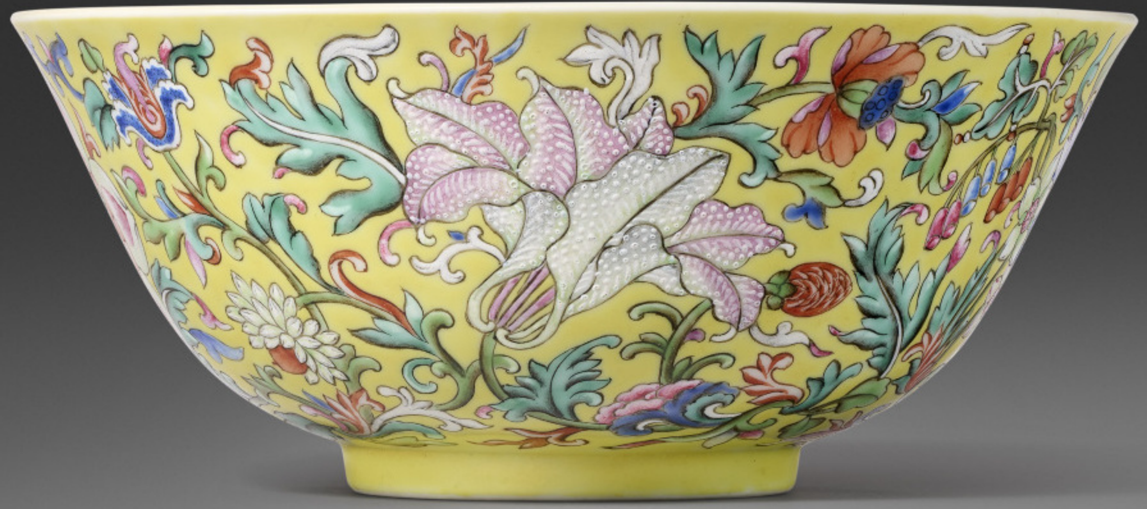
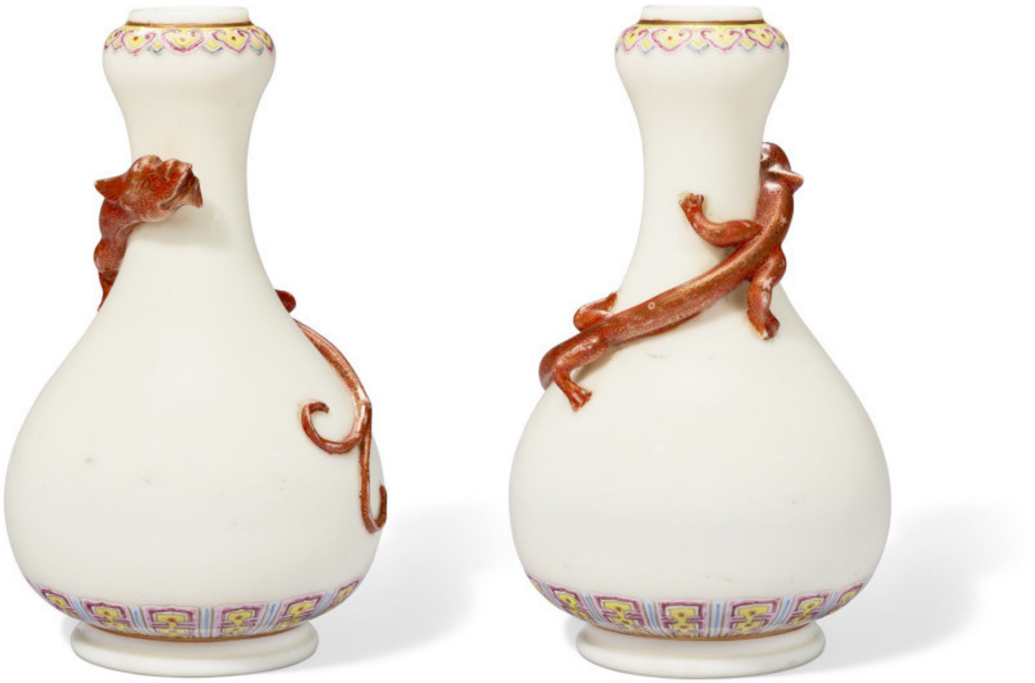




1070 (two views)

Another Property

1070 LEARN MORE

AN UNUSUAL *FAMILLE ROSE*-AND-IRON-RED-DECORATED DEHUA '*CHILONG*' 'GARLIC-MOUTH' VASE

PORCELAIN: 17TH-18TH CENTURY, ENAMELS LATER ADDED

The base is inscribed in blue enamel with an apocryphal Qianlong mark within a double square.
5⅞ in. (15 cm.) high

$5,000-7,000

PROVENANCE:
Gyllene Seklet Antikviteter, Göteborg, no. 216 (according to label).

德化堆塑礬紅描金螭龍粉彩蒜頭瓶 瓷胎：十七/十八世紀，彩為後加

來源：
Gyllene Seklet Antikviteter，哥德堡，編號216（據標籤）

Property from a Private New Jersey Collection

1071 LEARN MORE

A *FAMILLE ROSE* LOBED TEA TRAY

JIAQING SEAL MARK IN IRON-RED AND OF THE PERIOD (1796-1820)

The tray is decorated with an imperial poem praising well-prepared tea followed by a cyclical date, *dingsi*, corresponding to 1797.
5⅞ in. (15 cm.) long

$10,000-15,000

紐澤西州私人珍藏

清嘉慶 綠地粉彩開光礬紅御製詩文海棠式茶盤 礬紅六字篆書款

Property from a Private Midwestern Collection

1072 LEARN MORE

A *FAMILLE ROSE* RUBY-GROUND *SGRAFFIATO* 'MEDALLION' BOWL

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

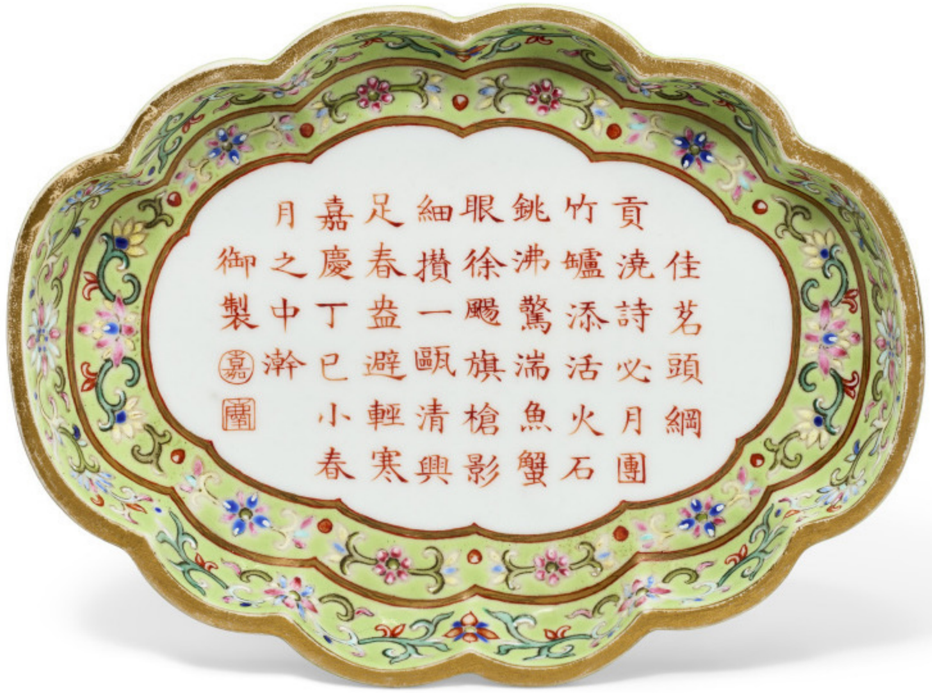
5⅝ in. (14.2 cm.) diam.

$7,000-9,000

美國中西部私人珍藏

清道光 胭脂紅地粉彩軋道開光五穀豐登盌 六字篆書款

1071 (mark)



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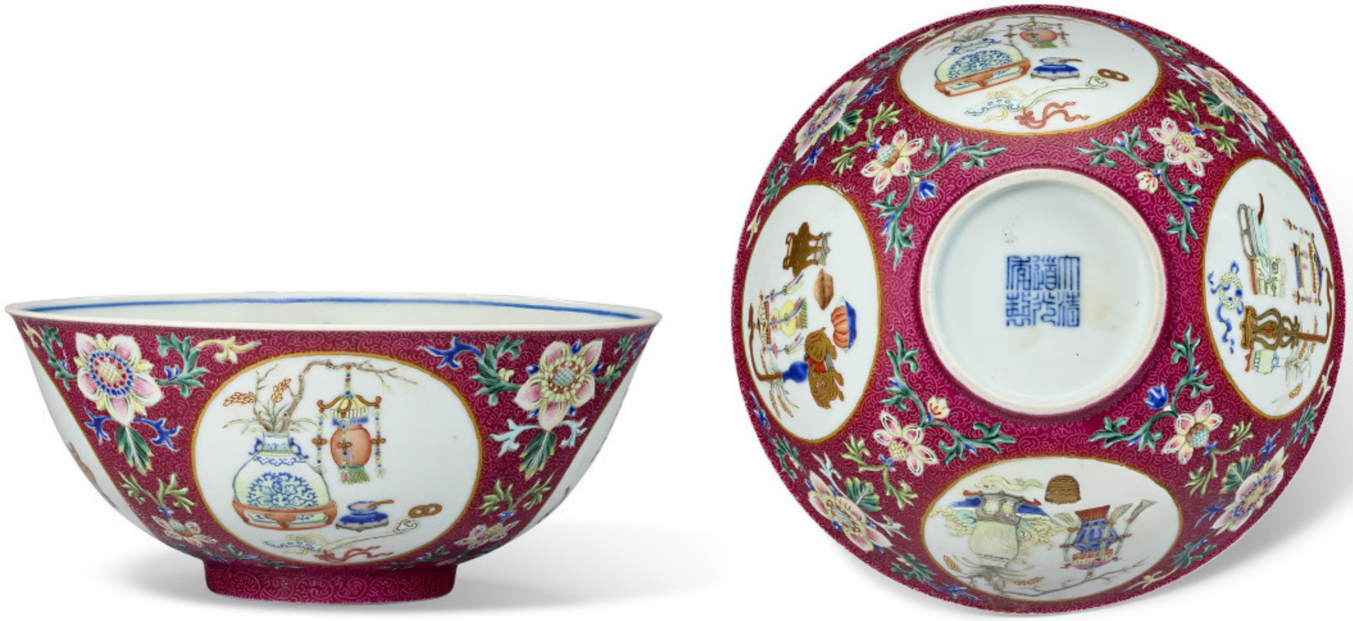
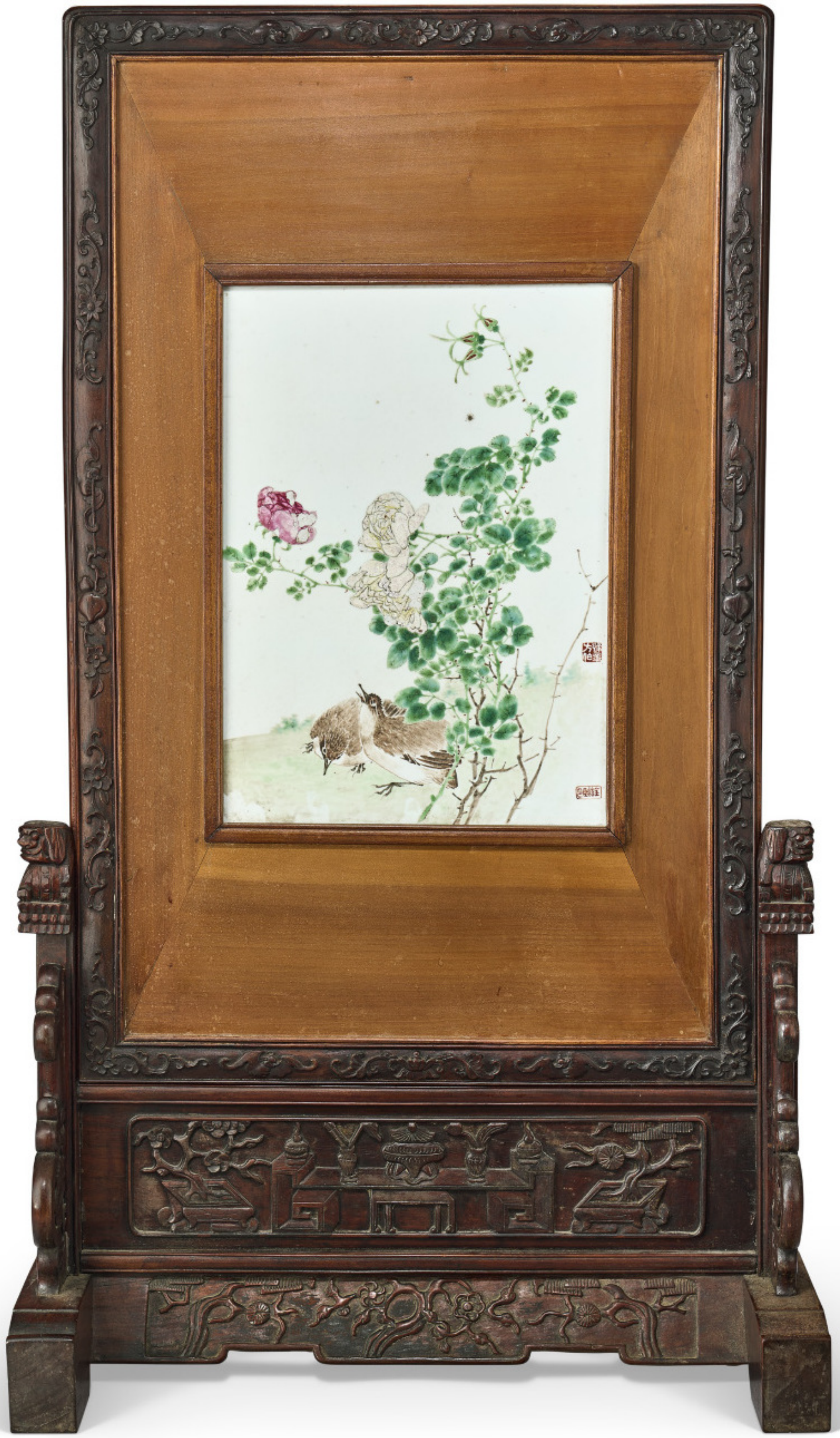


1072 (two views)



Another Property

~1073 LEARN MORE

A *FAMILLE ROSE* 'QUAIL' PLAQUE MOUNTED IN A HARDWOOD SCREEN

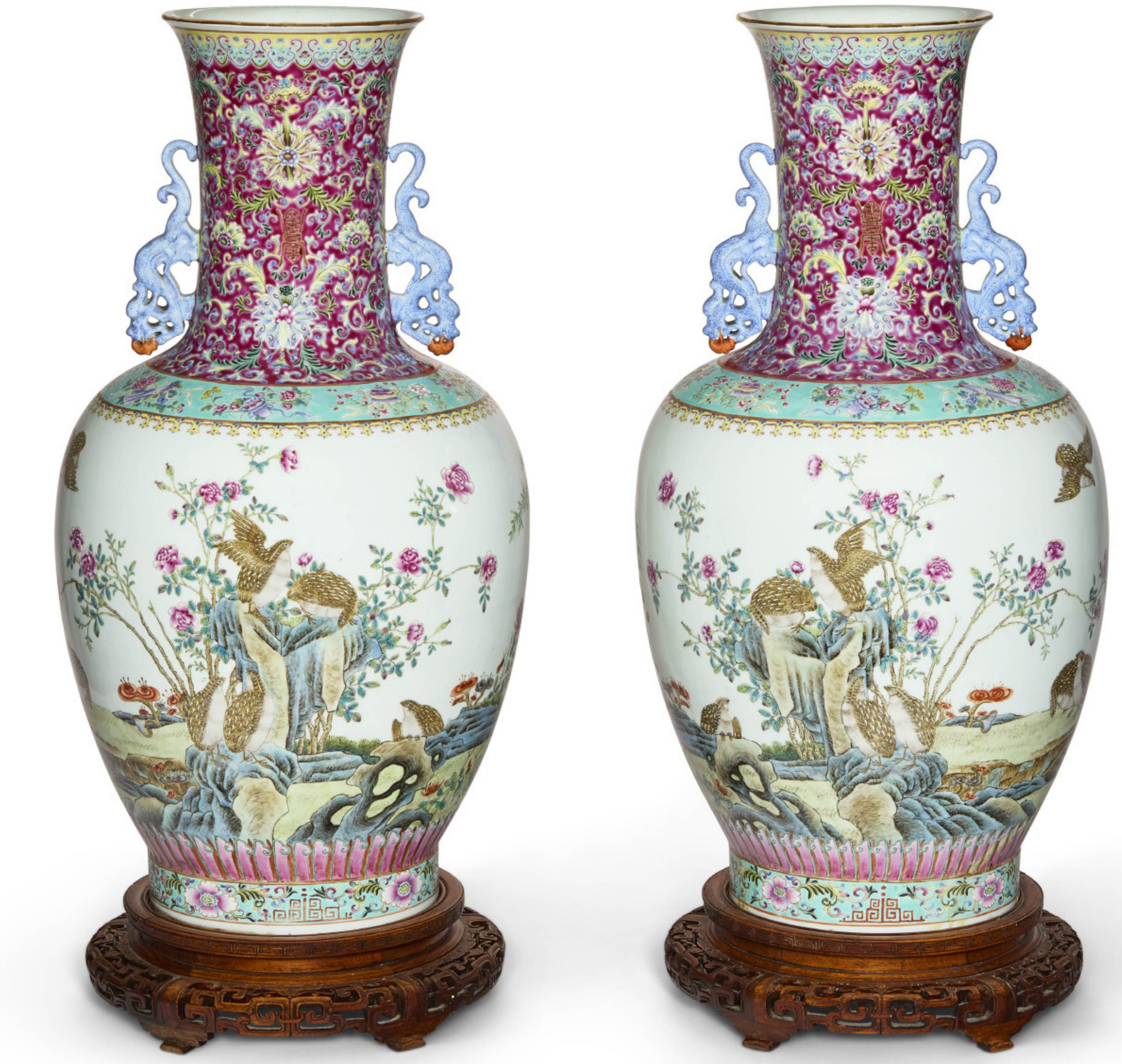
LATE QING DYNASTY

The plaque has two seals in the lower right corner, reading *yu zhang fang bo* (the landgrave of Yuzhang) and Jin Gao *hua yin* (seal of Jin Gao).
43½ in. (110.5 cm.) high overall

$20,000-30,000

Jin Gao (active 1862–1908), courtesy name Pinqing 品卿, sobriquets Hanfeng Shanren 寒峰山人 ("Mountain Recluse of Cold Peaks") and Yishan Qiaozi 黟山樵子 ("Woodcutter of Mount Yi"), was a native of Yixian, Anhui province. Accomplished in both landscape and bird-and-flower painting, Jin was, alongside Cheng Men and Wang Shaowei, one of the leading figures of the literati school of *qianjiang* palette porcelain painting. During the Tongzhi and Guangxu reigns, he served at the Qing imperial kilns, where he and Wang Shaowei were known as the "Two Brushes of the Imperial Kilns." Together with Cheng Men and Wang, he was celebrated as one of the "Three Masters of Qianjiang Porcelain Painting." A table screen depicting deer and cranes and signed by Jin Gao was sold at Bonhams Hong Kong, 19 October 2021, lot 23.

晚清 硬木框粉彩雙安圖插屏



Property from a Private Collection, Pittsburgh, Pennsylvania

~1074 LEARN MORE

A PAIR OF VERY LARGE *FAMILLE ROSE* 'QUAIL' VASES

REPUBLIC PERIOD

Both vases are inscribed on the base with apocryphal Qianlong marks.
26 15/16 in. (68.5 cm.) high, hardwood stands

$20,000-30,000

PROVENANCE:
Private collection, Pennsylvania, before 1985.

賓州匹茲堡私人珍藏

民國 粉彩安居富貴圖雙龍耳瓶一對

來源:
賓州私人珍藏，1985年以前

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

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(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

  (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

  (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

  (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in paragraphs B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US$1,000,000, 21.0% on that part of the **hammer price** over US$1,000,000 and up to and including US$6,000,000, and 15.0% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

  (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

  (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

  (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

  (a) This additional **warranty** does not apply to:

    (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

    (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

    (iii) books not identified by title;

    (iv) **lots** sold without a printed **estimate**;

    (v) books which are described in the catalogue as sold not subject to return; or

    (vi) defects stated in any **condition** report or announced at the time of sale.

  (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

  (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

  (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

  (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

  (i) the **hammer price**; and

  (ii) the **buyer's premium**; and

  (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

  (i) **Wire transfer**
  JP Morgan Chase Bank, N.A.,
  270 Park Avenue, New York, NY 10017;
  ABA# 021000021; FBO: Christie's Inc.;
  Account # 957-107978,
  for international transfers, SWIFT: CHASUS33.

  (ii) **Credit Card**
  We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

  (iii) **Cash**
  We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

  (iv) **Bank Checks**
  You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

  (v) **Checks**
  You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

  (vi) **Cryptocurrency**
  With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

  (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

  (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

  (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

  (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

  (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

  (vi) we can, at our option, reveal your identity and contact details to the seller;

  (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

  (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

  (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) If you do not collect any **lot** within 90 days following the auction we may, at our option

  (i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

  (ii) move the **lot** to another Christie's location or an affiliate or third-party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

  (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).

(e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.
See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or

protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue description**s and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.
Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

○

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○ ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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Layout and Design: Kelsy O'Shea
Image Editing: Ava Galeva

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

18/12/2024

CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve.
When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer

Scan to learn more about our
sustainability goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

To opt out of receiving future Christie's catalogues, please email info@christies.com

GCC 20 24

SCIENCE
BASED
TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020